The University of Alberta Department of Music presents:

OVATIONS

In partnership with The Edmonton Chamber Music Society

Raphael Wallfisch, cello
with
Janet Scott Hoyt, piano

Monday, March 9, 2009 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Sonata, D821(1824)	Franz Schubert
Allegro moderato	(1797-1828)
Adagio	
Allegretto	
Sonata for Cello (1915)	Claude Debussy
I. Prologue	(1862-1918)
II. Sérénade	
III. Finale	
Sonata No. 1 for Cello and Piano	Bohuslav Martinů
I. Poco Allegro	(1890-1959)
II. Lento	
III. Allegro con brio	

Intermission

Cello Sonata in C Major, Op. 102, No. 1	Ludwig van Beethoven
I. Andante	(1770-1827)
II. Adagio- Tempo d'andante	
III. Allegro con brio	
Suite (1919)	Ernest Bloch
I. Lento-allegro	(1880-1959)
II. Allegro ironico	
III. Lento	
IV. Molto vivo	

The visit of Raphael Wallfisch is made possible through Ikon Arts Management.

RAPHAEL WALLFISCH, CELLO

With a discography of over 60 CDs and concert appearances with many of the world's greatest orchestras and conductors, Raphael Wallfisch is at the height of his powers as a performer. With a masterful technique and a soaring, singing sound that evokes a tradition continued from his teacher, Piatigorsky, he is among the most celebrated cellists performing on the international stage.

Most recently he has performed with the Minnesota Orchestra, Hamburg Symphony, Vancouver Symphony Budapest Festival Orchestra and Bournemouth Symphony as well as the London Symphony, London Philharmonic, Leipzig Gewandhaus, Los Angeles Philharmonic, Warsaw Philharmonic, Czech Philharmonic and many others.

A popular visitor to major music festivals worldwide, he has played at the BBC Proms, the Edinburgh International, Aldeburgh, Spoleto, Prades, Bergen International, Montpellier, Pablo Casals, Wratislavia Cantans and Schleswig-Holstein Festivals.

Perhaps more than any other cellist Raphael has championed British music, releasing critically-acclaimed recordings of works by MacMillan, Finzi, Delius, Bax, Bliss, Britten, Moeran and Leighton. Many of Britain's leading composers have worked closely with Raphael Wallfisch, several having written works especially for him. These include Sir Peter Maxwell Davies, Kenneth Leighton, James MacMillan, Paul Patterson, Robert Simpson and Sir John Tavener.

Raphael Wallfisch's extensive discography includes recordings of both the mainstream concerto repertoire – many widely considered to be benchmark performances - and countless lesser-known works by Dohnanyi, Respighi, and Martinů, as well as Richard Strauss, Dvořák, Kabalevsky and Khachaturian. In 2009-10 he will record the complete works for cello and orchestra by Ernst Bloch with the BBC Symphony Orchestra.

JANET SCOTT HOYT, PIANO

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Aitken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

An Afternoon of *Avant Garde* Music

William Street, saxophone
Roger Admiral, piano

Sunday, September 13, 2009
2:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

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PROGRAM

Rhyme Time for Alto Saxophone and Piano (1995)	Etienne Rolin (b. 1952)
True Confessions for Alto Saxophone (1994)	Charles Stolte (b. 1969)
Every Joy Pop Turbo for Piano solo (2008)	Paul Steenhuisen (b. 1965)
Luz for Alto Saxophone and Piano (1992)	Thierry Alla (b. 1955)
Zut! for Saxophone and Piano (2009) (premiere)	Andriy Talpash (b. 1974)

INTERMISSION

Lacrimosa for Alto Saxophone and Piano (2006)	Marilyn Shrude (b. 1946)
Transplants for Piano solo (2005) 1. Burning in an open space, with balloons 2. Sinking vertically, just off-shore 3. Down amongst young trees	Scott Smallwood (b. 1969)
Tileworks for Saxophone solo (2003) 1. 2. 3.	Tom Johnson (b. 1939)
Nishi Asakusa for Alto Saxophone and Piano (2005)	François Rossé (b. 1945)

PROGRAM NOTES

Rhyme Time **Etienne Rolin (b. 1952)**

This piece underscores the interaction of two conflicting concepts: Baroque freedom in the elaboration of detail (ornamentation and extended techniques) and the classic necessity for construction and development of the material. More simply put, the saxophone is a free bird stretching the sound limits of his instrument in a jazz manner while the piano constantly brings up focus, extends the lines polyphonically and allows a harmonic canvas to emerge. Yet, at times the roles may tend to invert themselves. Moving into and out of the aforementioned duality is the basis for Rhyme Time, which is dedicated to both Jean-Marie Londeix, eminent saxophonist and teacher and William Street, his friend and former pupil. (ER)

True Confessions **Charles Stolte (b. 1969)**

True Confessions was written for saxophonist, Derek Tuba, at the "Young Composer's Workshop with Rivka Golani" at the Third Annual Edmonton New Music Festival, 1994. The impetus in writing the piece was a rejection of the melodramatic, confessional nature of much of the music for instrument alone that I had heard. Instead of a proliferation of seemingly-unrelated, complex musical materials, the use of one note and its gradual mutation in a hard-driving rock-style was enough to keep me entertained. *True Confessions* confesses nothing but a love for rock music and its loud, regular sounds. (CS)

Every Joy Pop Turbo for Piano solo **Paul Steenhuisen (b. 1965)**

Every Joy Pop Turbo is the name of an automobile manufactured by the Suzuki Corporation. Beneath the playful surface of the textures, material for the piece was gathered from a spectral analysis of the composer kicking in a window while wearing heavy boots. This work was commissioned by Roger Admiral and Corey Hamm with the assistance of the Canada Council for the Arts. (PS)

Luz *for Alto Saxophone and Piano* **Thierry Alla (b. 1955)**

Luz was originally written for trumpet and piano and commissioned by Solo trumpet player François Dion of the *Orchestre Symphonique de Bordeaux-Aquitaine* (France). The piece is extremely difficult for the trumpet because of the constant demand for pressure on the lips. The work has been adapted for alto saxophone by William Street with my collaboration, a proposal that I accepted immediately knowing the saxophone and also the musician! (TA)

Zut! *for Alto Saxophone and Piano* **Andriy Talpash (b. 1974)**

Zut! typifies the incoherent ramblings of Mr. Z. Invariably, he babbles to himself incessantly, curses disjointedly, and rambles continuously at an alarming rate. The streaming outbursts are occasionally broken by brief silences, only enough time to take a breath before....*Zut! (AT)*

Lacrimosa *for Alto Saxophone and Piano* **Marilyn Shrude (b. 1946)**

Commissioned by Sigma Alpha Iota International Music Fraternity, the work was premiered by Sampen and Shrude in 2006 at the SAI National Convention in Orlando, Florida and is published by CF Peters. I was in residence at the Moscow Conservatory in April 2006 and was working on the commission when I received word that two of our Bowling Green State University graduates, Robert Samels and Christopher Carducci, had been killed in a plane crash in Indiana along with three other music students from Indiana University. Needless to say, this was a tremendous shock. Robert was a composition student of mine—an incredibly talented musician. I made an instant decision to recast the piece (which was at that time more overt and lively) into something somber and introspective. The title is the Latin for tears and weeping, and reflects the many moods that such an event might evoke. (MS)

Transplants for Piano (2005) **Scott Smallwood (b.1969)**

Transplants is a prepared piano solo in three short movements. In constructing the piece, I tried to confront the piano both as an instrument of my youth, and as an object in specific environmental spaces. The challenge of exploring the piano as an object was informed by the beautiful sound-world of Annea Lockwood's piano preparations in her solo piano piece Ear-Walking Man, and her instructions for listening and responding to the resulting sounds within the loose constraints of her structural ideas. In addition, the metaphoric conceptual work of her Piano Transplants suggested to me a kind of sonic response through the sounds of the piano itself. In these pieces, Lockwood sets a piano on fire during a celebratory performance, drowns an anchored piano on the beach at high tide, and partially buries pianos in a wooded garden. I have tried to listen to the sounds of the piano, and coax out of them an imagined, metaphoric soundscape suggested by the transplanted pianos, their environment, and their transformation. In addition, I allowed myself to sound out some of these imaginary soundscapes through an admittedly nostalgic re-visitation of my own youthful wanderings on the piano. (SS)

Tileworks for Saxophone solo **Tom Johnson (b. 1939)**

"Tilework" has to do with fitting together little tiles to fill lines and loops. One can think of this as making a mosaic in one dimension, but it is also very much like stringing beads onto necklaces in various patterns. In musical terms, the *Tilework* series is a collection of compositions in which individual tiles/rhythms fit together into musical sequences without simultaneities, often filling all available points of a line or a loop.

Since the notes of different motifs come at different moments, it is possible for a single melodic instrument to play several voices at once, so "tiling" is particularly appropriate for unaccompanied melodic instruments. I gradually found so many ways of tiling musical phrases that I could not stop until I had a piece for each instrument of the orchestra. The year 2002 was devoted almost exclusively to these 14 pieces. At first, interlocking one tile with another seemed obvious, sort of like fitting together the pieces of a jigsaw puzzle. As the work went on, however, it became clear that there were rules about how one could and could not do this. I knew that filling the loop of 16 beats by repeating one eighth-note rhythm had something to do with group theory, and I was dimly aware that some mathematicians know how to determine the number of unique necklaces of length n possible using beads of m colors, never allowing two beads of the same color to touch. Gradually I was entering a world I didn't know much about. I am not at all a mathematician, and I have never studied groups and necklaces, but as the *Tilework* project continued, I became interested in such things and sometimes stumbled across questions that were as new and interesting for mathematicians I encountered as for myself. I am particularly indebted to the regular meetings devoted to Mathematical Music Theory at IRCAM in Paris, where I met many interesting researchers, particularly Emmanuel Amiot Herald Fripertinger, and Andranik Tangian, who gave me solutions to particular problems. Sometimes it is not all that obvious how rhythms/tiles link together, and sometimes one can easily see six ways of solving a certain problem, without being at all sure if some seventh solution might also be possible, and sometimes the discussion can go way beyond the comprehension of musicians. But of course, composers, interpreters, and listeners do not need to know all this, just as we do not need to master counterpoint in order to appreciate a Bach fugue. As always, one of the wonderful things about music is that it allows us to perceive directly things that we would never understand intellectually. (TJ)

Nishi Asakusa ***for Alto Saxophone and Piano*** **François Rossé (b. 1945)**

Nishi Asakusa was inspired by the composer's trip to Japan in 2004, and the title refers to location: "Nishi" is "West", and "Asakusa" is the oldest quarter of Tokyo. While in Japan, Rossé immersed himself in the sounds of the Buddhist and Shinto temples. This work is evocative of these rituals, and also uses musical influences from Noh theatre and Taiko. For Rossé, the work represents a philosophy of music rather than a specific collection of sounds. He states: "For the Japanese, the best sound is a rare accident of nature, because in general, the line is always moving... The *right* sound is a western invention channeled by the rigid establishments that train the musicians." At another point, referring to a section of the score, Rossé suggests: "...do not hesitate to play this at tempo marked (*very slow throughout*) and in a "zen" spirit. In our western civilization people are often very talkative and they are afraid of silences and very long sounds; these few lines are meant to be interpreted as an exercise in meditation rather than an instrumental act, which is merely the result." (FR); *Translation: MA Grierson.*

COMPOSER BIOGRAPHIES

THIERRY ALLA

French composer and musicologist born Thierry Alla was born 24 March 1955. After Musicology studies at Tours University (*CAPES*: teaching diploma and Master's degree), under the supervision of Jean-Micel Vaccaro, Alla began composition studies at the Bordeaux *Conservatoire* in Michel Fuste-Lambezat's class, and he obtained in 1988 a First Prize in musical composition by unanimous vote, as well as the *SACEM* Prize. In 1989, he received the Bordeaux *Médaille d'honneur* with his work *Concerto Etoiles* by a unanimous vote. In 1993, he obtained a First Prize of Electroacoustic composition in the class of Christian Eloy. In 1990 he followed the international classes in Darmstadt and composition lessons at the Paris *Conservatoire* in Alain Bancquart's class. In 1996, he obtained a *DEA* under the supervision of Daniele Pistone (Paris Sorbonne University). In 2005, he completed a doctorate thesis about the musical life of Tristan Murail under the supervision of Pierre-Albert Castanet at Rouen University (France). He obtained several commissions to compose musical works from the French government and his works are regularly performed in France and in foreign countries (US, Germany, Spain, Australia, Slovenia, Ireland, China and Canada).

TOM JOHNSON

Composer Tom Johnston was born in Colorado in 1939, received his degrees (B.A. and M.Mus.) from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, and predictable sequences.

Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 20 times in German-speaking countries since its premier in Bremen in 1988. Often played non-operatic works include *Bedtime Stories, Rational Melodies, Music and Questions, Counting Duets, Tango, Narayana's Cows*, and *Failing*: a very difficult piece for solo string bass. His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus, and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York. Johnson has also written numerous radio pieces, such as *J'entends un choeur* (commissioned by Radio France for the *Prix Italia*, 1993), *Music and Questions* (also available on an Australian Broadcasting Company CD) and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996. The most recent radio piece is *A Time to Listen*, premiered by the Irish national radio in 2004. Recent projects include *Tilework*, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, *Same or Different*, a piece commissioned by the Dutch radio in 2004, and the *Combinations for String Quartet*, premiered in Berlin on the MärzMusik festival in 2004. As performer he frequently plays his *Galileo*, a 45-minute piece written for a self-invented percussion instrument. Johnson received the French national prize in the *Victoires de la Musique* in 2001 for *Kientzy Loops*.

ETIENNE ROLIN

Born in 1952 in California where he studied music and philosophy Etienne Rolin is a multi faceted artist (musician, composer, visual artist)who has established himself in France since 1974. For the last thirty years his constant experimentation in composition has taken his language from chamber music to opera while scoring many jazz arrangements. Author of nearly one thousand works performed throughout the world, his musical style is a result of a cross-section of contemporary and jazz idioms thriving on his personal experience as a performer of avant-garde and free jazz venues. His apprenticeship years with Olivier Messiean, Iannis Xenakis and Nadia Boulanger point to a wide aesthetic spectrum. As a performer he has developed a personal style of improvisation on woodwind instruments (flutes, clarinets and saxophones) through the methodical exploration of extended techniques. He has recorded frequently and documents his production via Erol Records and the publishing house *Question de Tempéraments* in Bordeaux. As a graphic artist he has exhibited in France, Germany and the USA and presently he conceives set arrangements for dance performances through his ARTANDEM association with dancer Alban de la Blanchardière.

As a teacher Etienne Rolin is much in demand for lectures and conferences on analysis of music from all periods. He is the author of two unique books on improvisation presenting how this practice creates links between many musical and artistic genres. Currently he he teaches improvisation and chamber music at the Bordeaux *Conservatoire*. Since meeting Walter Thompson in 2007, Etienne Rolin has become more and more involved with *Soundpainting* while conducting his improvising ensemble NASA: The New Sounding Assembly from Aquitaine.

FRANÇOIS ROSSÉ

A prolific French composer Rossé's mature style displays cross-cultural influences in which the "speculative written" is combined with the "generative orality". His works have been performed extensively within France and abroad. Born in Alsace (France) in 1945, François Rossé studied music at Strasbourg Conservatory (piano) and then in Paris at the *Conservatoire* (harmony, counterpoint, fugue, analysis and composition) in the class of Olivier Messiaen's. From 1974 to 1985 François Rossé taught music analysis at the Conservatory of Bordeaux, and won a second prize at the national "*Musique et Informatique*" competition presided over by Iannis Xenakis. Besides pursuing his creative activities, François Rossé has lectured at the universities of Bordeaux, Lille and Strasbourg, at IRCAM and IPMC, and on the CNFPT training courses for conservatory teachers and directors. In 2002 his works amounted to almost 400 items in very diverse genres (solo, chamber ensemble with or without electro-acoustic, large and medium-sized ensembles, concerti, symphonic, chorus, and other ensembles.

MARILYN SHRUDE

A Chicago-born composer, Marilyn Shrude is known for her warm, lyrical music, highly linear and multi-layered with timbral contrasts that result in a bright, shimmering and delicately wrought sound world. She received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Among her more prestigious honors are those from the American Academy of Arts and Letters, Rockefeller Foundation, Kennedy Center Friedheim, Chamber Music America/ASCAP, National Endowment for the Arts, Cleveland Arts Prize and the Ohio Arts Council.

Her works are recorded for New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access and Ohio Brassworks and are published by C. F. Peters, American Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology, Composition and Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directed the Annual New Music & Art Festival. She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a *Distinguished Artist Professor of Music* at Bowling Green State University.

PAUL STEENHUISEN

Composer Paul Steenhuisen studied composition with Keith Hamel (Vancouver), Michael Finnissy (London), Louis Andriessen (Amsterdam), and Tristan Murail (Paris), and is laureate of more than a dozen national and international awards for his music, including the Governor General of Canada Award as the outstanding student in all faculties (UBC). Dr. Steenhuisen taught composition at the University of Alberta until 2007, and now devotes himself exclusively to artistic projects, which includes the Hyposurface project in Cambridge, Massachussetts. Listeners are invited to read Steenhuisen's book Sonic Mosaics: Conversations with Composers, which contains interviews with thirty-two composers (344 pages, U Alberta Press, 2009).

CHARLES STOLTE

Described by Classical Music magazine as a musician of "dazzling commitment and versatility," Charles Stolte enjoys a career as a saxophonist and composer that takes him throughout the world. Glowing reviews in the Chicago Tribune laud him as a "talented performer with glossy technique and bluesy charm," and he enjoys frequent support from the Canadian provincial and national governments for his composition projects and performance tours. CBC radio has broadcast his performances and compositions nationally and he and his music enjoy performances across North America and in Europe. He can be heard on a variety of recordings as a saxophone soloist, in the Stolte/Segger Duo with pianist Joachim Segger, as alto saxophonist with the Edmonton Saxophone Quartet and as a member of Ensemble Mujirushi, Edmonton's "New Music Supergroup" (Edmonton Journal). Dr. Stolte is Associate Professor of Saxophone, Music Theory and Composition at The King's University College in Edmonton, Alberta, Canada and Instructor of Saxophone at Grant MacEwan Alberta College Conservatory of Music. He has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and the University of Alberta and his teachers include William H. Street, M. William Karlins and Howard Bashaw. He holds a Doctor of Music degree in Saxophone Performance from Northwestern University, where he was the first Canadian accepted to the doctoral program in saxophone performance with renowned saxophonist Frederick L. Hemke.

ANDRIY TALPASH

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including *Continuum Contemporary Music*, *Ensemble contemporain de Montréal*, *Ensemble KORE*, Winnipeg Symphony Orchestra, *Trio Fibonacci*, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios. He has received grants from the Canada Council for the Arts, *Conseil des arts et des lettres du Québec*, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2.* Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin. In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of *Plexoos Ensemble.* Dr. Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta, and directs the music department's new music ensemble, *Contempo.*

PERFORMERS

ROGER ADMIRAL performs and coaches contemporary music around the Edmonton area. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music, and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is co-artistic director of Edmonton's Plexoos Ensemble, and also part of Duo Kovalis with Montreal percussionist Philip Hornsey.

WILLIAM STREET

Bill was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy in 1994. He has earned worldwide respect as one of North America's finest instrumentalists and has been invited to perform and lecture in Japan, Thailand, Spain, France, Belgium, Great Britain, Federation of Russia, Mexico and the Ukraine. He holds degrees from Northwestern University, the Conservatoire National de Bordeaux (France) and the Catholic University of America. His teachers have included George Etheridge, Frederick L. Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr. Street, a member of the Bro-Street Duo and former member of the *Ensemble International de Saxophones de Bordeaux*, was also a member of the Chicago, Washington, D.C. and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988, where he has worked as saxophone instructor, chamber music coach and Director of the Symphonic Wind Ensemble.

He can be heard on compact disc recordings *Sunthesis: Les Septs Iles* (QM6901, Paris), *L'Ensemble International de Saxophones* (ACD0086, Tokyo), *At Your Service - Légende* by Florent Schmitt (Arktos 94005) with pianist Sylvia Taylor and the Centaur recording of *Evolution V for five saxophonists* by Marilyn Shrude, recorded with the Chicago Saxophone Quartet. His compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth with Grzegorz Nowak and the Edmonton Symphony Orchestra was nominated for a 1999 Juno award and has been reissued in 2009. He has also recorded *heliosaxo* (Arktos - SRI- CD97018), a compact disc recording of twentieth century music for saxophone and piano with pianist Roger Admiral, featuring the music of composers Harbison, Karlins, Lauba, d'Indy, Rolin, Houkom. *MY VERY FIRST SOLO* (Arktos - SRI- CD 200367), - with Roger Admiral features works by Heider, Jan Bach, Swerts, Albright, Fisher and Denisov. A new recoding of Canadian works for saxophone with piano, percussion and organ *Westwinds* appeared in 2008; a recording called the *Quatuor International de Saxophone LIVE* was produced in July 2009. Bill's recitals and concerts have frequently been broadcast on programs of the CBC radio stations and National and Iowa Public radio in the US. He has also served as a jury member for international competitions in Belgium, France, Russia, Thailand, the Ukraine and the United States. In the summer of 2000 he was on the faculty of the *Université Européenne de Saxophone à GAP* (France). He served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and has represented Canada at music conferences in France, Japan, Italy, the Russian Federation, Spain, Thailand and the United States. He is the former Secretary of the World Saxophone Congress International Committee, and was instrumental in preparation for the XI World Congress held in Spain in October 1997. He was re-elected to this office in 2003 in preparation for the 2006 World Saxophone Congress in Ljubljana (Slovenia). He has written articles and reviews published in the NASA Journal as well as the *Bulletin de l'Association des Saxophonistes de France* (formerly ASAFRA). His published work includes the English translation of *Hello! Mr. Sax, ou les Paramètres du Saxophone (Leduc)* by Jean-Marie Londeix, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in *Les États Géneraux Mondiaux du Saxophone*. He and Anna Street translated into English the *Méthode d'étude de Saxophone*, by Jean-Marie Londeix published by Éditions Henry Lemoine in Paris and he also served as editorial consultant for the biography *Jean-Marie Londeix, Master of the Modern Saxophone* by James Umble (Roncorp, 2000). Dr. Street is a Selmer clinician with a strong interest in music education and appears frequently as recitalist, adjudicator and conductor throughout North America and Europe. In 2003 and 2005 William Street presented master classes at the Royal Conservatory of Brussels and in Madrid (2003), Spain. Other master classes were presented at the *Conservatoire National Supérieur de Musique* in Paris in 1999 and 2000, as well as The Royal College of Music in London in 2000. Recent concerts presentations include solo and chamber concerts at the XIII World Saxophone Congress in Minneapolis and WSC XIV in Slovenia, XV World Saxophone Congress in Vbangkok and the United States Navy Band Saxophone Symposium in Washington DC, concerts in Florida, North Carolina and Alberta and concert tours in France and Belgium (2003, 2006), Japan (2007), Thailand (2007) and the US (2008) with the *Quatuor International de Saxophone.* Professor Street was appointed Associate Dean of the Faculty of Arts (Student Programs) at the University of Alberta in 2009.

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The University of Alberta Department of Music presents:

MUSIC AND MEMORIES

The University Symphony Orchestra
The University of Alberta Symphonic Wind Ensemble
Aaron Au and Angela Schroeder, Conductors
Taina Lorenz, Guest Conductor

Sunday October 4, 2009 at 2:00 pm
Convocation Hall, Arts Building

UNIVERSITY OF ALBERTA
Alumni Weekend

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

The University Symphony Orchestra
Aaron Au, conductor

Images, pour orchestre (1905-1908)
Claude Debussy
(1862-1918)
No. 2, Iberia
Par les rues et par les chemins
Les Parfums de la nuit
Le matin d'un jour de fête

Variations on a Theme of Joseph Haydn, Opus 56a (1874)
Johannes Brahms
(1833-1897)
Thema. Chorale St. Antoni. Andante
Variation I. Poco più animato (Andante con moto)
Variation II. Più vivace (Vivace)
Variation III. Con moto
Variation IV. Andante con moto (Andante)
Variation V. Vivace (Poco presto)
Variation VI. Vivace
Variation VII. Grazioso
Variation VIII. Presto non troppo (Poco presto)
Finale. Andante

Intermission

The University of Alberta Symphonic Wind Ensemble
Angela Schroeder, conductor

Overture to *Candide* (1955–56)
Leonard Bernstein
(1918–1990

Second Suite in F (1911)
Gustav Holst
(1874–1934)

Taina Lorenz, guest conductor

Lincolnshire Posy (1937)
Percy Grainger
(1882–1961)

Over the Rainbow (1939/1968)
Harold Arlen)/ E Y Harburg
(1905–1986)/ (1896–1981)
arr. W Barker
(1923–2006)

Kim Denis, vocalist

University of Alberta Cheer Song
arr. J Iltis
R K Michael (words), Chester Lambertson (music)

Program Notes

Program notes for the University Symphony Orchestra will be announced by the conductor.

Leonard Bernstein, 1918-1990. Bernstein was a major and charismatic figure in modern classical music and the Broadway musical theatre. He was also a conductor, composer, pianist, author and lecturer. A son of immigrant Russian Jews, Bernstein started to play the piano at the age of 10. In his teens he showed an early interest in the theatre, organizing productions such as *The Mikado*, and an unconventional adaptation of *Carmen*, in which he played the title role. Determined to make a career in music, Bernstein studied music at Harvard, then at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson, and finally with Serge Koussevitsky at Tanglewood. He was inspired by Aaron Copland to write his first symphony, Jeremiah. While he was an apprentice with the New York Philharmonic, Bernstein stole the show at a 1943 concert of the New York Philharmonic when asked to fill in for Bruno Walter, who had become ill. Bernstein became an overnight sensation and was propelled into the spotlight as a conductor and a composer. Bernstein is most famous for his Broadway works: *Fancy Free/On the Town*, *Peter Pan, Wonderful Town, Candide,* and especially *West Side Story*. Bernstein also had a celebrated classical career which ran parallel to his work in the popular field. He composed three symphonies, a full-length opera, and several choral works. He was musical director of the New York Philharmonic from 1958-69, conducted most of the world's premier orchestras, and recorded many of the major classical works.

Candide was Leonard Bernstein's third Broadway musical. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. This arrangement for wind band is by Clare Grundman, and is considered one of the top pieces in the literature for its effective scoring, eradication of the sense of a regular downbeat, and jovial melodies.

Gustav Holst (1874 - 1934), was a somewhat sickly child, and although his father taught him the piano from an early age, neuritis in his right arm made it clear that he was unlikely to have a career as a pianist. As a cure for asthma, Holst learned the trombone, which was to prove useful in his early professional life. His first efforts at composition were made in his early teens, and by 1891 he had achieved a number of local performances of vocal and instrumental pieces. Holst secured an appointment as organist and choirmaster at a local church, and continued to write for local forces, including, in 1892, an operetta, *Lansdown Castle*. In 1895, Holst met Vaughan Williams, who was to become his closest friend and a profound influence. Up to this point in his career, Holst's major obsession had been with Wagner, whose *Götterdämmerung* he had heard conducted by Mahler at Covent Garden in 1892. He was to remain under Wagner's shadow until well into the 20th century. Holst's other influences included the idealistic philosophies of Walt Whitman and William Morris, and in 1896 he was asked to become conductor of the Hammersmith Socialist Choir, which rehearsed in Morris's house. Among the early members of the choir was Isobel Harrison, whom he was to marry in 1901. At about this time he also became interested in Hindu literature and philosophy, and took lessons in Sanskrit at University College, London. Although mastering little more than the alphabet, he acquired enough understanding to be able to make his own adaptations of Sanskrit texts.

Holst's second study at the RCM was the trombone, and he undertook freelance engagements while still at the college, in 1897 playing in the Queen's Hall Orchestra under Richard Strauss. Although offered an extension of his scholarship in 1898 he decided instead to join the Carl Rosa Opera Company as trombonist and répétiteur. In 1905 Holst was appointed head of music at St Paul's Girls' School, Hammersmith, where he was to remain until the end of his life. Among other teaching posts he held was that of director of music at Morley College from 1907 until 1924, where he acquired a great feeling for amateur music-making. In 1911 his students there gave the first performance since 1695 of Purcell's *The Fairy Queen*. Teaching thus established a pattern for his working life, which remained more or less unchanged until 1925. The soundproof music room at St Paul's School became his refuge for composition at weekends and during the school holidays. Holst's reputation had been steadily growing during the years before World War I, and in 1917 he wrote the choral and orchestral *Hymn of Jesus*, perhaps the most characteristic and original work of his maturity. But it was not until *The Planets* (1914–16) received its first performance in 1918, that he achieved genuine recognition. The sudden popular success of *The Planets* led to the publication and performance of many earlier works, most importantly of the opera *Sāvitri*, which had been composed in 1908, towards the end of his Sanskrit period. During the last 18 months of his life, in spite of having to live largely as an invalid, he composed some of his most individual works, including the *Brook Green Suite* and the *Lyric Movement* for viola and orchestra. He died of heart failure on 25 May 1934, after an operation to remove a duodenal ulcer; his ashes were buried in Chichester Cathedral.

Second Suite for Military Band in F Major This suite, composed in 1911, uses English folksongs and folk dance melodies. The opening march movement uses three tunes, the first of which is a lively men's dance: a Morris dance. The folk song, *Swansea Town,* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies creating a typically English sound. *Claudy Banks* is the third melody, brimming with vitality and the vibrant sound reminiscent of a sea shanty. The march concludes with a repeat of the first two melodies. The second movement is a setting for the Cornish folk song, *I'll Love My Love.* It is a sad story of a young maiden driven into despair by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith,* is the basis of the third movement, with rhythms that evoke visions of the sparks from red hot metal being beaten with a lively hammer on the blacksmith's anvil, while the melodic material is based on the complaints of the blacksmith's pregnant lover. The sixteenth century English country-dance, *The Dargason*, completes the suite. A dargason is a cyclic melody that is repeated with variations and improvisations over top. In this manner, Holst draws attention to the accompaniment rather than the melody itself, exploring numerous possibilities of instrumentation and style. The Elizabethan tune, *Greensleeves,* is intertwined as a countermelody before the final, witty scoring of the dargason for a piccolo and tuba: a duet, four octaves apart. This suite is considered to be one of the core pieces in the wind band repertory.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–28).

Percy Grainger is as famous for his compositions as he is fro his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. As early as childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English. This is demonstrated by all musical directions and indications in Grainger's compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a 'bunch of musical wildflowers'.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905-1906, with the help of the phonograph, from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

The composition begins with *Lisbon*, a sailor's song with a lilting feel depicting the events of "shore leave." *Horkstow Grange*, the second movement, is named for an eighteenth-century farmhouse that stands beside the B-204 road to South Ferriby. Subtitled, *The Miser and his Man - a local Tragedy*, the song depicts the build-up to and eventual murder of the oppressive miser by his servant, who couldn't take the abuse any longer and used a club to kill him. The third movement is entitled, "*Rufford Park Poachers*," depicts an illegal nighttime hunt in Rufford Park. The song for this movement was collected twice, with considerable differences in pitch and rhythm; Grainger wove these two versions together into the setting of this song. Next, *The Brisk Young Sailor* is a simple tune that tells of one ``who returned to wed his True Love." Movement five is entitled, *Lord Melbourne.* It is a war song with the lyrics: ``I am a noble Englishman, Lord Melbourne, is my name. I never lost any battle, but won great victory." The gentleman who sang the song for Grainger was reported to be quite drunk during the times of recording. The set is completed with *The Lost Lady Found*, a ``Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

Harold Arlen (1905–1986) sang in the choir at his father's synagogue as a child, and at the age of 15 played the piano in local movie houses and on excursion boats on Lake Erie. Smitten by the new and distinctively American popular music of the post-World War I period, he organized his own band, the Snappy Trio, and later joined another that went to New York in the mid-1920s. He worked mostly as a pianist and singer on radio, in theatre pit orchestras and in dance bands; he recorded as a singer with Benny Goodman, Red Nichols and Joe Venuti. In 1929 he began a songwriting collaboration with the lyricist Ted Koehler and achieved his first success with the song 'Get Happy', which appeared in the *9:15 Revue* (1930). In 1934 Arlen composed his last important Broadway revue, *Life Begins at 8:40*, and began to write for Hollywood films. During the next two decades he created a body of significant songs with the lyricists Johnny Mercer, Ira Gershwin and E.Y. Harburg, including 'Over the Rainbow' and 'The Man that Got Away,' both for the singer Judy Garland. Unlike many Hollywood composers in a period when the studio system prevailed, Arlen managed to preserve a strong musical identity. Many of his film songs also place an emphasis on the functions of narrative and character rather than on sheer spectacle and dance; *The Wizard of Oz* (1939), the film for which Arlen's work is best remembered, is among the earliest film musicals to attempt to integrate the use of song into the development of character and plot.

E Y Harburg (1896–1981) was an American lyricist and librettist. Born of poor Russian immigrant parents on the East Side of Manhattan, he started writing light verse in high school. After graduation Harburg went into business but his electrical supply firm failed with the Wall Street Crash of 1929. It was at this point that he started writing full-time. His first of many collaborators was composer Jay Gorney and some of their songs were seen in Broadway revues as early as 1929. In *Americana* (1932) their song 'Brother, Can You Spare a Dime?' was featured and it subsequently swept the nation, becoming the theme song of the Depression. Throughout the 1930s and 40s Harburg contributed to several Broadway musicals, most memorably *Finian's Rainbow* (1947) with composer Burton Lane, and films, including *The Wizard of Oz* (1939) with composer Harold Arlen, which became the peak of both their careers. Harburg was one of the very few American lyricists with a political agenda. Although his works are musical comedies and fantasies, he tackled such subjects as racial prejudice, government corruption, the atom bomb, women's rights and the ravages of war. Ironically, his shows, for which he usually wrote the librettos as well as the lyrics, were unusually sprightly and his satire was often light-footed. Harburg's lyrics are known for their sly wit, clever wordplay and short, terse phrasing.

Over the Rainbow (1939) is the main theme and hit song from the film *The Wizard of Oz.* Made famous by singer and actress Judy Garland, the song won the Academy Award for "Best Song" in 1939. It is arranged for wind band and vocal solo by Warren Barker.

The University of Alberta Cheer Song (1915) (revised: 'Alberta')
is written by R.K. Michael (words) and Chester Lambertson (music)

Ring out a cheer for our Alberta
A song of praise to Varsity.
For the splendor of our mountains
Our prairies green and gold.
Ranked beneath whose glowing colors,
Thy legions march enrolled.
Our memories will live forever
Beloved University.
We will fight for thee and cheer
And ever hold thine honor dear.
Our Alma Mater U of A
Green and gold! Quaecumque Vera!
Guide us through each coming era,
Guide us on through battle gory
To a new and greater glory

The **University Symphony Orchestra**, directed by Aaron Au (Term I) and Professor Tanya Prochazka (Term II), is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre .

A native of Lethbridge, Alberta, **Aaron Au** is a Sessional Lecturer of Viola and Chamber Music at the University of Alberta. A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the USA, Cuba, and Europe.

As a conductor, Aaron has worked with various ensembles and orchestras including the American Academy of Conducting Orchestra at Aspen, the Mill Creek Colliery Band, the Edmonton Youth Orchestra, and the University of Alberta Symphony Orchestra. Aaron recently completed his Doctor of Music degree at the University of Alberta where he is a Killam Scholar and was also awarded the University of Alberta PhD Scholarship.

After 10 years as a first violinist with the Edmonton Symphony Orchestra, Aaron recently retired from his position to pursue Master of Divinity studies.

University of Alberta Department of Music
STRINGS FACULTY

Applied Music Faculty:

Violin, Viola – Guillaume Tardif, Aaron Au
Cello – Tanya Prochazka (On leave January-December 2009)
Bass – Jan Urke
Harp – Nora Bumanis
Guitar, Lute – Carl Lotsberg

Area Coordinator:

Chamber Music, String Pedagogy – Guillaume Tardif
Chamber Music, University Symphony Orchestra – Tanya Prochazka
University Symphony Orchestra – Aaron Au

The University Symphony Orchestra 2009-2010
Aaron Au, Conductor (Term I)

Violin
Amanda Alstad
Gabor Bartok
Becky Best-Bertwistle
Deborah Chang*
Misun Choi
Wai Eng
Simon Fung
Cynthia Johnston
Marie Krejcar
Justin McKibbin
Emilie-Anne Neeland**
Andrea Ortlieb
Krista Quapp
Grant Sigurdson
Lauren Tyrrell
Arlan Vriens

Viola
Alexandra Campbell
Kenneth Heise
Julia Hui*
Amy Kao
Darrell Soetaert

Cello
Kathleen de Caen*
Julia Dolman
John Fedor
Erin McKay
Julian Savaryn
Rebecca Li
Lisa Lin
Brian Neeland
Remko van den Hurk

Bass
Steve Badach
Blake Chartrand
Andrew Cook
Ben Eldon
Monica Jenkins
Marina Mohd Zaini
Robyn Reekie*

Flute
Adam Ferland
Mary Grace Johnstone
Jessica McMillan*
Lara Milner

Oboe
Graeme Armstrong
Matt Jaffray*

Clarinet
Ianna Ings
Christopher Mann*
Kim Shire

Bassoon
Lyndsey Cohen
Matt Nickel*

English Horn
Beth Levia (Faculty)

Horn
Nealee Humphries*
Ross McLean
Stephanie Wichuk
Daniel Yarman

Trumpet
Mary Charbonneau
Sara Mills*
Matthew Parsons*

Trombone
David Galloway
Craig Goueffic*
Keat Machtemes
Catherine Woodruff

Tuba
Ray Basaraba

Percussion
Tina Chia
Allyson MacIvor
Jonathan Taylor

Harp
Victoria Burgess
Sherrelle Carey

**denotes concertmaster
*denotes section leader

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

Kimberley Denis is known for her energy and enthusiasm both on stage and off, and is sought after as both a soloist and as a vocal clinician for high school, community, church and children´s choirs. Upon completion of both her commerce and music undergraduate degrees at Mount Allison University, she returned to Alberta where she recently completed graduate studies in both choral conducting and voice at the University of Alberta. She has won many accolades for her work as a soprano soloist and conductor, and has also received a research grant from the Social Sciences and Humanities Research Council of Canada for her thesis work on regionalism and nationalism in Canada as portrayed through choral arrangements of Eastern Canadian folk songs. She currently directs the Kokopelli Apprentice Choir, Shumayela, in Edmonton, the Mount Royal Youth Choir in Calgary, and the Nota Bene Youth Choir in Red Deer. She will be recording a series of reference recordings for the elementary music publisher, *Themes and Variations* with the Nota Bene Youth Choir this spring. She is also currently the music director at Knox Presbyterian Church and is one of the music directors for Quest Theatre Projects in Calgary.

Passionate about all forms of music, **Taina Lorenz Turner** is an active member of Edmonton's community as a music teacher with Edmonton Catholic Schools, conductor, trumpeter and trumpet instructor. She is sought after both as a clinician and guest conductor for school and community bands. Taina conducts the ECS Junior All City Band, and co-conducts the Novice Band of Festival City Winds Music Society. She actively performs with Festival City Winds on trumpet and euphonium. She has performed with the University of Alberta Symphony Orchestra, Symphonic Wind Ensemble and Concert Band., the Mill Creek Colliery Brass Band and the Grant MacEwan Outreach Jazz Band. Taina is studying trumpet with Rick Rangno (Ottawa), and Wendy Grasdahl (Edmonton), and has studied previously with Dr. Fordyce Pier (University of Alberta). Her studies in conducting include the 2009 Wind Conducting Symposium with the University of Toronto's Dr. Gillian MacKay, the Saito Method of Conducting Workshop with Wayne Toews, and technique and repertoire with Wendy Grasdahl. Taina is entering her final year of a Master of Music degree in Wind Conducting with Dr. Angela Schroeder of the University of Alberta.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

Dr Angela Schroeder, conductor

Flute
Mary Grace Johnstone
Phillipe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe
Graeme Armstrong
Christa Eriksson
Matt Jaffray (English horn)*
Alyssa Miller*

Bassoon
Matt Nickel
Erin Bodnar*

Clarinet
Edward Davies
Ianna Ings (bass)
Carly Loewen
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone
Emily Schultz (baritone)
Justin Massey (tenor)
Jayson Erickson (alto/soprano)
Megan Teha (alto)
Gavin Goodwin (alto)
Stephen Lewis (bass)

Trumpet
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horn
Michael Clark
David Moore
Daryl Price*
Zach Vogel
Joanna Wreakes

Trombone
David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium
Amy Beinert

Tuba
Kathryn Jenkins
Sidney M'Sahel

String Bass
Ray Basaraba

Percussion
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

*Guest

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Alene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

Music

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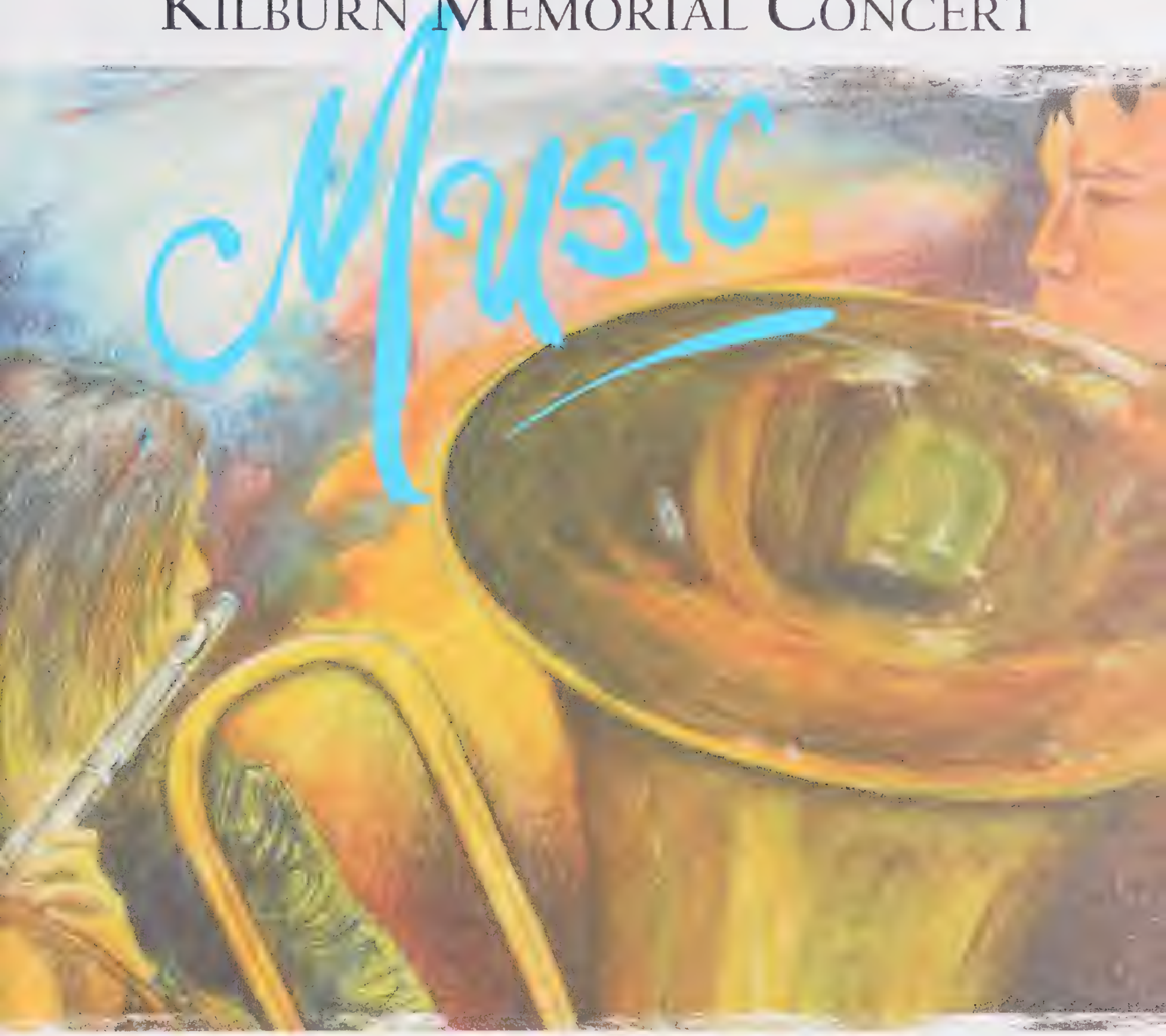

Brian Bowman, euphonium
with
Janet Scott Hoyt, piano
The University of Alberta Symphonic Wind Ensemble

Friday, October 16, 2009 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Overture to *Candide* (1955-56)
Leonard Bernstein
(1918–1990)

University of Alberta Symphonic Wind Ensemble

Aria con Variazioni (1733)
George Fredric Handel
(1685–1759)

The Holy Well (1997)
Peter Graham
(b. 1958)

Brian Bowman, euphonium
Janet Scott Hoyt, piano

Fantasy Variations (1990)
Yasuhide Ito
(b. 1960)

Intermission

Lincolnshire Posy (1937)
Percy Grainger
(1882–1961)

University of Alberta Symphonic Wind Ensemble

The Flower Song from *Carmen* (1875)
Georges Bizet
(1838 - 1875)

The Yellow Rose of Texas Variations
Lewis J Buckley
(b. 1948)

Serenade from *The Student Prince*
Sigmund Romberg
(1887 – 1951)

Brian Bowman, euphonium

Program Notes

Leonard Bernstein (1918 – 1990) was a major and charismatic figure in modern classical music and the Broadway musical theatre. He was also a conductor, composer, pianist, author and lecturer. A son of immigrant Russian Jews, Bernstein started to play the piano at the age of 10. In his teens he showed an early interest in the theatre, organizing productions such as *The Mikado*, and an unconventional adaptation of *Carmen*, in which he played the title role. Determined to make a career in music, Bernstein studied music at Harvard, then at the Curtis Institute in Philadelphia with Fritz Reiner and Randall Thompson, and finally with Serge Koussevitsky at Tanglewood. He was inspired by Aaron Copland to write his first symphony, Jeremiah. While he was an apprentice with the New York Philharmonic, Bernstein stole the show at a 1943 concert of the New York Philharmonic when asked to fill in for Bruno Walter, who had become ill. Bernstein became an overnight sensation and was propelled into the spotlight as a conductor and a composer. Bernstein is most famous for his Broadway works: *Fancy Free/On the Town*, *Peter Pan, Wonderful Town, Candide,* and especially *West Side Story*. Bernstein also had a celebrated classical career which ran parallel to his work in the popular field. He composed three symphonies, a full-length opera, and several choral works. He was musical director of the New York Philharmonic from 1958-69, conducted most of the world's premier orchestras, and recorded many of the major classical works.

Candide was Leonard Bernstein's third Broadway musical. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. This arrangement for wind band is by Clare Grundman, and is considered one of the top pieces in the literature for its effective scoring, eradication of the sense of a regular downbeat, and jovial melodies.

George Fredric Handel (1685 – 1759) is consistently acknowledged as one of the greatest composers of the Baroque era. He contributed to every musical genre current in his time, both vocal and instrumental. His operas are considered to be the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established. Handel was born in Halle, Germany. He studied organ and harpsichord, as well as composition techniques of the time. He moved to Hamburg in 1704 to play the violin and harpsichord with the opera. While there, he composed his first operas. In 1708, Handel was invited to Italy under the patronage of the Medici brothers. As opera was temporarily banned in Italy at that time, Handel began composing cantatas and other sacred works. Once the ban was lifted, he composed his first all Italian language operas. *Agrippina* became one of his most successful. From Italy, Handel moved to London where he enjoyed the patronage of wealthy aristocrats and the monarchy. Over the course of his life, Handel composed forty-two operas; twenty-nine oratorios; more than one hundred-twenty cantatas, trios and duets; numerous arias; chamber music; a large number of ecumenical pieces; odes and serenatas;

and sixteen organ concerti and keyboard suites. Handel's most famous compositions include: *Music for the Royal Fireworks, The Messiah, Water Music, Chandos Anthems,* and *Zadok the Priest,* which has been performed at every British coronation ceremony since its composition.

Aria Con Varizioni (1733) is from the fifth suite for harpsichord. This transcription is by Bernard Fitzgerald, a leading transcriber of classical music to modern wind instruments.

Peter Graham (b. 1958) is one of the leading composers for brass band. After his education at the University of Edinburgh, he undertook postgraduate studies with Edward Gregson at Goldsmiths College, University of London. He holds a PhD in composition.
From 1983 until 1986 he was resident in New York City, USA, where he worked as a freelance composer/arranger and as a publications editor with the S.A. Music Bureau. Since his return to the U.K. he has worked regularly as an arranger for BBC Television and Radio and has specialized in composition for the British style brass band. Since the publication of Dimensions (1983), a recording of which can be seen here, he has carved out a niche as an outstanding arranger for brass bands, and a leading figure amongst contemporary band composers. His original compositions, which include *The Essence of Time, Montage, On Alderley Edge* and *Journey to the Center of the Earth*, are performed worldwide and have been selected as test-pieces for National Championships in Australia, New Zealand, North America and across Europe. His music for wind and concert band has been recorded and performed by many of the world's leading ensembles, including the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. *Harrison's Dream*, commissioned by the United States Air Force Band, Washington D.C., won the 2002 American Bandmasters Association Ostwald Award for composition. Commissioned by BMG/RCA Red Label to arrange and compose an album of xylophone music for virtuoso Evelyn Glennie, the resulting recording was nominated as Best Classical Crossover Album at the 1999 Grammy Awards held in Los Angeles.

The Holy Well (1997) is the main theme from the brass band test-piece, *On Alderley Edge.* Alderley Edge consists of a prominent ridge of land with a small village nestled against its western flank. Thousands of people visit the Edge each year having been drawn by its legends and history. Alderley Edge is located in the English county of Cheshire. The Holy Well is one of the landmarks on the Edge, a very ancient site. The well actually consists of a main rectangular well and a smaller wedge-shaped well. People used to drink the water from this well, as they believed it was a cure for barrenness. It was a custom to drop pins into the well when walking past. *On Alderley Edge* was used at the National Brass Band Championships in 1997. Riki McDonnell commissioned the solo setting of this melody for euphonium. The arching melody demonstrates the lyrical art and control of the soloist.

Yasuhide Ito (b. 1960) was born in Japan, where he has lived, studied and worked for his entire musical career. He graduated at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) in 1986. He received first prize at the Shizuoka Music Competition (Piano), third prize of the Japan Music Competition (Composition), and the Academy prize of the Band Masters Academic Society of Japan. As a composer, he is well known for more than 60 band works, including the famous ***Gloriosa*** and **Festal *Scenes***. Many of his works for chamber music, with wind instruments, have been published and performed throughout the world. Recently he has dedicated his talents to vocal music composition and has written over 130 works. His first opera, ***Mr. Cinderella,*** was premiered in 2001 and received high acclaim and made a great impact among followers of Japanese Opera. Besides his career as a composer, he is also a well-known pianist, and has co-starred with many leading players including Trevor Wye, William Bennett, Steven Mead, Brian Bowman, Miura Toru and Sugawa Nobuya. As a conductor, he has performed with many bands, including the Tokyo Kosei Wind Orchestra, in their 'Asian Concert Tour 2002', on behalf of maestro Frederic Fennell.

Fantasy Variations (1990) Ito composed his *Fantasy Variations for Euphonium and Wind Band* in 1990 for the Japanese euphonium guru, Toru Miura. Cast as a theme and variations solo, this piece combines wonderful Japanese flavor with superb wit and an inventive nature. Unlike normal variation solos, Ito begins the work with two variations, before presenting the broad expansive theme. The composition closes with a fugue and finale with great power and energy.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–28).

Percy Grainger is as famous for his compositions as he is fro his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. As early as childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English. This is demonstrated by all musical directions and indications in Grainger's compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a 'bunch of musical wildflowers'.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905-1906, with the help of the phonograph, from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

Georges Bizet (1838 - 1875). Bizet was registered with the legal name Alexandre César Léopold Bizet, but was baptised in 1840 with the first name Georges, and has always known thereafter as Georges Bizet. His father was an amateur singer and composer, and his mother was the sister of the famous singing teacher François Delsarte. He entered the Paris Conservatory of Music in 1848, shortly before his tenth birthday.

His first symphony, the *Symphony in C Major*, was written in November 1855, when he was just seventeen, evidently as a student assignment. It was unknown to the world until 1933, when it was discovered in the archives of the Paris Conservatory library. Upon its first performance in 1935, it was immediately hailed as a junior masterwork and a welcome addition to the early Romantic period repertoire. In 1857, a setting of the one-act operetta *Le docteur Miracle* won him a share in a prize offered by Jacques Offenbach. He also won the music composition scholarship of the Prix de Rome, the conditions of which required him to study in Rome for three years. There, his talent developed as he wrote such works as the opera buffa *Don Procopio* (1858-59) and his only major sacred work, *Te Deum* (1858), which he submitted to the Prix Rodrigues competition, a contest for Prix de Rome winners only. Bizet failed to win the Prix, and the *Te Deum* score remained unpublished until 1971. He made two attempts to write another symphony in 1859, but destroyed the manuscripts in December of that year. Apart from this period in Rome, Bizet lived in the Paris area all his life. In Paris, he composed the opera *Les pêcheurs de perles* (The Pearl Fishers) for the Théâtre Lyrique in 1863, which was initially a failure. He followed it with *La jolie fille de Perth* (premiered also in the Théâtre Lyrique, in 1867), a symphony titled *Roma* (1868), and *Jeux d'enfants* (Children's games) for piano duet (1871). The popular *L'Arlésienne* was originally produced as incidental music for a play by Alphonse Daudet, and first performed on 1 October 1872. 1872 also saw the production of the one-act opéra comique *Djamileh*, which is often seen as a precursor to *Carmen*. *Carmen* (1875) is Bizet's best-known work and is based on a novella of the same title written in 1846 by Prosper Mérimée. Bizet composed the title role for a mezzo-soprano. *Carmen* was not initially well received but praise for it eventually came from well-known contemporaries including Debussy, Saint-Saëns and Tchaikovsky. Brahms attended over twenty performances of it, and considered it the greatest opera produced in Europe since the Franco-Prussian War. The views of these composers proved to be prophetic, as Carmen has since become one of the most popular works in the entire operatic repertoire. However, Bizet did not live to see its success.

He died from a (Yvelines), about 10 miles west of Paris. His death occurred on his sixth wedding anniversary, only a few months after the first performance of *Carmen*.

The Flower Song ("La fleur que tu m'avais jeté") comes from Act II of *Carmen*. In this scene, Carmen and José have just reunited after José's stay in prison for releasing Carmen when he was supposed to be guarding her. She has danced and played castanets for him but in the distance, he hears the call back to the barracks and he says he must go. She becomes angry with him for leaving her. José then responds by singing how the flower she threw to him kept him going throughout his stay at the prison. The text of the aria is as follows:

The flower that you tossed to me
In my prison stayed with me.
Withered and dried, this flower
Kept always its sweet odour
And during all of the hours,
Over my eyes closed my eyelids,
I became intoxicated with this odour
And in the night I saw you!
I became accustomed to cursing you,
To detesting you, to saying to myself:
Why is it necessary for destiny
To put herself there on my path?
Then I accused myself of blasphemy
And I didn't feel but in myself
I didn't feel but one desire
A sole desire, a sole hope
To see you again, oh Carmen, to see you again!
For you had only to appear
Only to toss a glance towards me
In order to take a hold of all my being
Oh my Carmen
And I was yours
Carmen, I love you!

The Flower Song is arranged for euphonium solo and band by A. A. Harding.

Lewis J. Buckley (b. 1948) was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition. He enlisted into the U. S. Coast Guard Band in 1969, where he served as Principal Trumpet and Trumpet Soloist for six years. Then, in 1975, he became the Coast Guard Band's fifth Director, a post he held for over 29 years, serving longer as the conductor of one band than any other conductor in the history of American military music. Under his baton, the Coast Guard Band became a noted touring organization, released some 20 recordings, and aired more taped and live concert broadcasts on National Public Radio than any other wind band, military or civilian, in the United States. For fifteen years, Buckley conducted the Hartford Symphony Orchestra in its annual Symphony on Ice/Toys for Tots program. He has also conducted the Eastern Connecticut Symphony during its summer series, and he served as Assistant Conductor of the Manchester (CT) Symphony Orchestra for the 2003-2004 season. In 2003, the MSO Board named him Artistic Director and Conductor

Orchestra Clinic, The British Association of Symphonic Bands & Wind Ensembles and many national and international brass symposia have won him international recognition. In 1989 he was awarded the British Magazines "Euphonium Player of the Year", and in 1995 was given the Lifetime Achievement Award from the Tubists Universal Brotherhood Association. He is the only living euphoniumist to be included in the book "Twentieth-Cnetury Brass Soloists" by Michael Meckna.

As an authority in the field of euphonium performance, Brian Bowman has been asked to serve as adjudicator of many national and international euphonium competitions over the past thirty years. He has been a member of competition juries for international professional music competitions in the United States, France and Japan. He was the president of the TUBAMANIA euphonium solo competition in Australia in December 1999. In 1994, an annual competition in Sapporo, Hokkaido, Japan, was named the Brian L. Bowman Euphonium Solo Competition in his honor. Brian Bowman is a member of the Symphonia Ensemble, a Tuba/Euphonium ensemble of professional players and teachers, which has performed throughout the United States and in Europe and recorded three compact discs with that group. He is the euphonium member of the Summit Brass Ensemble, composed of the leading soloists, chamber musicians and orchestral players in the country. He is a regular artist faculty member of the Rafael Méndez Brass Institute each summer. He has been the euphonium artist faculty member at the International Tuba-Euphonium Summer Workshop at the University of Oklahoma and the International Euphonium Institute in Atlanta, Georgia.

Brian Bowman has contributed significantly to the field of euphonium instrument design and was instrumental in the development and success of the WILLSON euphonium, produced by the Willson Musical Instrument Company in Flums, Switzerland and distributed by Getzen. He has also been a frequent consultant for other musical instrument companies and has designed a special line of Brian Bowman euphonium mouthpieces distributed by DEG Music Products. Dr Bowman has contributed significantly to the body of literature available for euphonium performers today. Not only have composers written new works at Bowman's specific request, but also many compositions have resulted merely from the composer being acquainted with Bowman and having heard his performance capabilities. Of seven new euphonium works commissioned by the Tubists Universal Brotherhood Association since its inception in 1974, Bowman has premiered four. A major thrust of Bowman's career has been working to generate quality new compositions for his beloved instrument. Many of Dr Bowman's accomplishments and contributions have been documented in a doctoral dissertation, "The Life and Career Contributions of Brian L. Bowman through 1991," written by Sharon Elise Huff at the University of Illinois at Urbana-Champaign, 1994.

Dr Bowman believes that music is a most effective art form when used to communicate. To hear him or study with him is to know he is a powerful communicator and a master of that art form. Dr Bowman's current and future projects include: performing solo/clinic/teaching tours throughout the world; creating CD recordings of all levels of literature for euphonium; commissioning and inspiring composers to write for the euphonium; and working to create performance, teaching and research opportunities for future generations of euphoniumists.

Janet Scott Hoyt
Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she had a long association with The Banff Centre for the Arts where she was Head of the Collaborative Pianist Faculty. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are `From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, her travels take her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

Dr Angela Schroeder, conductor

Flute
Mary Grace Johnstone
Phillipe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe
Graeme Armstrong
Matt Jaffray
Alyssa Miller

Bassoon
Matt Nickel

Clarinet
Edward Davies
Ianna Ings (bass)
Carly Loewen
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone
Emily Schultz (bari)
Justin Massey (tenor)
Jayson Erickson (alto/soprano)
Megan Teha (alto)
Gavin Goodwin (alto)
Stephen Lewis (bass)

Trumpet
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horn
Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombone
David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium
Amy Beinert
Taina Lorenz

Tuba
Kathryn Jenkins
Sidney M'Sahel

String Bass
Ray Basaraba

Percussion
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Music Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Alene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

Music

Dear audience,

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Thank you.

Nicholas Arthur
KILBURN
MEMORIAL CONCERT SERIES

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of Brian Bowman here tonight is made possible by the generosity of the Kilburn family.

Nicholas Arthur Kilburn Memorial Concert Series Artists

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish
2006: Paul Jacobs
2007: Phillip Addis

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The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA | GRANT MACEWAN UNIVERSITY

JAZZ BANDS

Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz

Monday, October 19, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

A Little Minor Booze	Willie Maiden arr Dave Barduhn
Boogie Stop Shuffle	Charles Mingus arr Andrew Homzy
Smoke Gets In Your Eyes	Otto Harbach and Jerome Kern arr Roger Holmes
Laura Swankey, vocalist	
Take Five	Paul Desmond arr Dave Wolpe
Come Fly With Me	Sammy Cahn & James Van Heusen arr Dave Wolpe
Laura Swankey, vocalist	
All Of Me	Gerald Marks and Seymour Simon arr Billy Byers
Intermission	
On the Sunny Side of the Street	Jimmy McHugh arr John Clayton
When You're Smiling	Larry Shay and Joe Goodwin arr Tom Kubis
In The Wee Small Hours of the Morning	David Mann arr Mark Taylor
Giant Steps	John Coltrane arr Mark Taylor
Moon Face Again	Hilario Duran
Smack Dab In The Middle	Charles Calhoun arr John Taylor
Carly Reirson, vocalist	
Hit the Ground Running	Gordon Goodwin

University of Alberta | Grant MacEwan University

JAZZ BANDS 2009-2010

	Jazz Band I **Raymond Baril, Director**	**Jazz Band II** **Dr Thomas Dust, Director**
Alto Saxophone	Nathan Hay (GMU)	Scott Capaniuk (GMU)
	Thomas Hay (GMU)	Emily Shultz (UA)
Tenor Saxophone	Savic Panylyk (GMU)	Ray Odsen (UA)
	Adam Ostashek (GMU)	Alex Tanasychuk (GMU)
Baritone Saxophone	James Dempsey (GMU)	Stefan Wheeler (GMU)
Trumpet	Brian Moyer (UA)	Ryan Lacroix (UA)
	Ian Malcolm (UA)	Ian Wheat (GMU)
	Sara Mills (UA)	Lucas Maidens (UA)
	Matt Parsons (UA)	Shaun Waayenberg (UA)
	Alanna Willis (GMU)	Emily Logar (GMU)
Trombone	Keat Macthemes (UA)	Devin Chubb (GMU)
	Nicole Menzies (GMU)	Craig Goueffic (UA)
	Harrison Lee (UA)	Jordan Elias (UA)
Bass Trombone	Denis St. Onge (UA)	Mary-Lee Bird (GMU)
Piano	James Clarke (GMU)	Erik Mortimer (GMU)
Guitar	Matt Taylor (GMU)	Nick Diaz (GMU)
Bass	Steven Falk (GMU)	Murray Wood (GMU)
Drums	Dan Levasseur (GMU)	Andrew Scott (GMU)
Vocal	Carly Reirson (GMU)	Laura Swankey (GMU)

Upcoming Concert: November 30, 2009 at 7:30 pm
John L Haar Theatre, Grant MacEwan College, 10045 - 156 Street
Tickets are available at TIX on the Square and at the door

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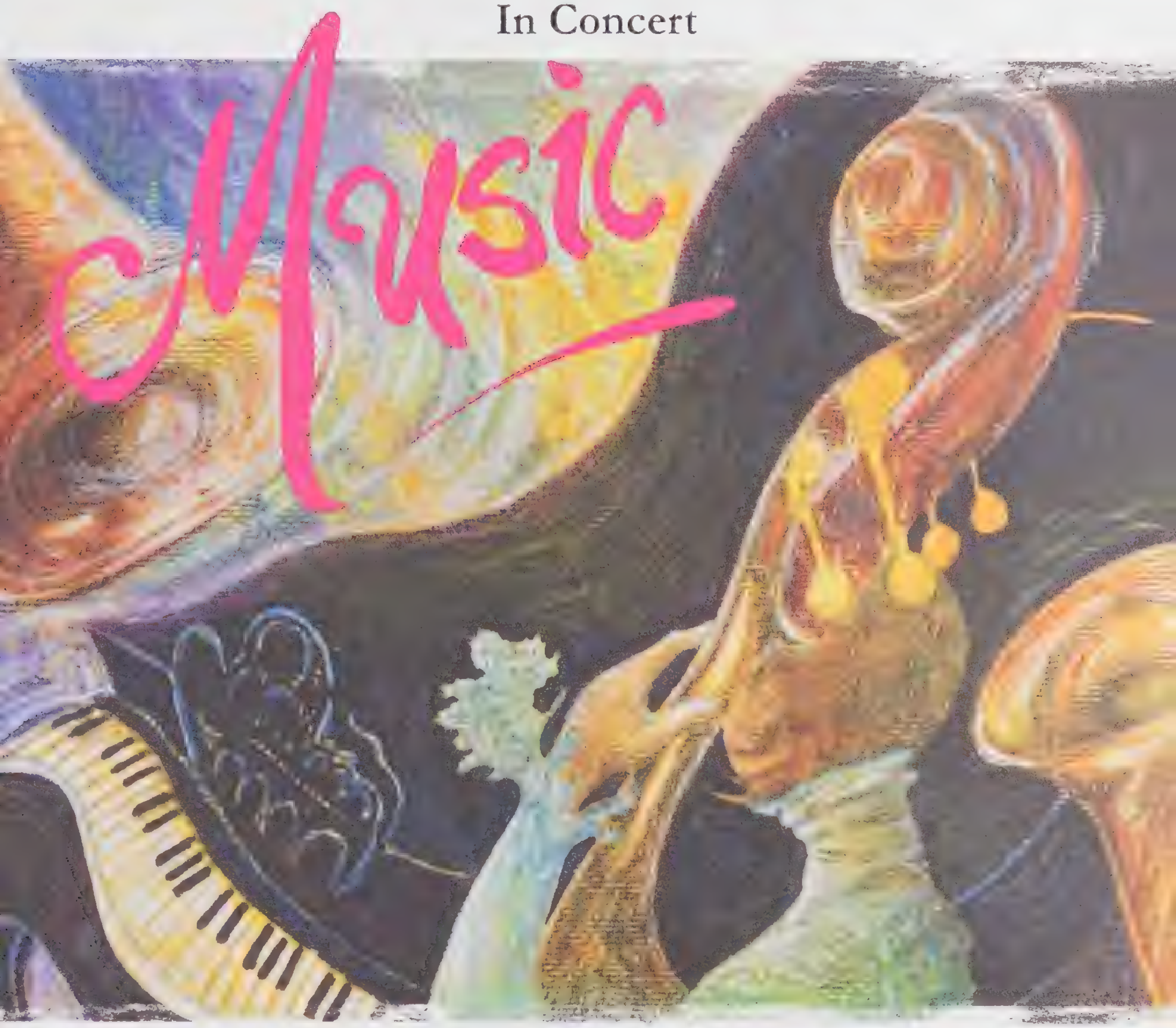
The Czechoslovak Society of Arts and Sciences of Alberta
in cooperation with The Wirth Institute for Austrian and Central European Studies
and The Department of Music
present from Prague, Czech Republic

In Concert



Felix Slováček, saxophone, clarinet
with
Boris Krajny, piano

Sunday, November 1, 2009 at 3:00 pm
Convocation Hall, Arts Building

VU edmonton

Wirth Institute
for Austrian and Central European Studies

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Concerto for Clarinet in E-Flat Major, "Darmstadt concerto" III. Rondo	Carl Stamitz (1745-1801)
Waltz in C Sharp Minor, Op. 64, No. 2 (1847)	Frederic Chopin (1810-1849)
Concerto for oboe in D minor. Adagio (early 1700s)	Alessandro Marcello (1669-1747)
Melody, Op. 3 (1852)	Anton Rubinstein (1829-1894)
Poem, Op. 41:14 (1891-1894)	Zdenek Fibich (1850-1900)
5 Stücke, No.5, Liebeswalzer (1896)	Moritz Moszkowski (1854-1925)
Concerto for clarinet (1940)	Artie Shaw (1910-2004)

Intermission

A Little African (1909)	Claude Debussy (1862-1918)
The Girl with the Flaxen Hair (1912)	
A Gypsy Dance (1880)	
Ritual Fire Dance, from "El amor Brujo" (1915)	Manuel de Falla (1876-1946)
Concerto for saxophone (1956)	Ronald Binge (1910-1979)
Bugatti step, for piano solo (1930)	Jaroslav Jezek (1906-1942)
Once upon a time in the West (1968) (C'era una volta il West)	Ennio Morricone (b. 1928)

Program Notes

Carl Philip Stamitz (1745–1801) is the best-known representative of the second generation of the Stamic family who were active in Mannheim during the 1750es. His father Jan Vaclav Stamic was born in 1717 in what is now known as Havlickuv Brod in the Czech Republic, but moved with his family to Mannheim in 1745 to become the Director of Instrumental Music and leader of the incomparable Mannheim court orchestra His son Carl Stamitz was a second violinist in the court orchestra, a position which enabled him to develop a brilliant performing technique as well as study the contemporary Mannheim repertoire. He left Mannheim in 1770, travelling widely to Paris, Vienna, Frankfurt, Augsburg, and Strasbourg. From 1777 until at least 1779 he lived in London, where he published many compositions, especially chamber works. In the mid -1790es, he served briefly as Kapellmeister and music teacher at the university in Mannheim. Stamitz works include more than 50 symphonies, close to 40 symphonies concertante, around 40 solo concertos and a huge amount of chamber music (more than 250 works), including works for wind-band.

Fryderyc Chopin (1810–1849) was born in a village near Warsaw, to a French-expatriate father and Polish mother and was regarded as a child-prodigy pianist. On 2 November 1830, at the age of twenty, he left Warsaw for Austria, intending to go on to Italy. The outbreak of the Polish November Uprising seven days later, and its subsequent suppression by Russia, led to Chopin becoming one of many expatriates of the Polish Great Emigration. In Paris, Chopin made a comfortable living as a composer and piano teacher, while giving few public performances. Chopin's compositions were written primarily for the piano as solo instrument. Though they are technically demanding, the emphasis in his style is on nuance and expressive depth. Chopin invented musical forms such as the instrumental ballade and was responsible for major innovations in the piano sonata, mazurka, waltz, nocturne, étude, impromptu and prélude. He endowed popular dance forms, such as the Polish *mazurek* and the Viennese waltz, with a greater range of melody and expression.

Alessandro Marcello (1669–1747) was an Italian nobleman and dilettante who excelled in various areas, including poetry, philosophy, mathematics and, perhaps most notably, music. After studies, Alessandro Marcello served the city of Venice as a diplomat in the Levant and the Peloponnese in 1700 and 1701. A slightly older contemporary of Antonio Vivaldi, Marcello held concerts at his hometown of Venice. Being a nobleman, he played and wrote music for pleasure alone. Alessandro Marcello's compositional output is small, consisting of not much more than a dozen each of chamber cantatas, violin sonatas, and concertos, as well as several arias and canzonets. Although his works are infrequently performed today, Marcello is regarded as a very competent composer. Of all of his works, the Adagio from the Oboe Concerto is most enduring, and has become a staple of wedding music collections.

Anton Grigorevich Rubinstein (1829–1894) was a Russian pianist, composer and conductor. As a pianist he was regarded as a rival of Franz Liszt, and he ranks amongst the great keyboard virtuosos. Rubinstein was born to Jewish parents but before he was 5 years old, all members of the Rubinstein family converted to Russian Orthodoxy. His mother began giving him piano lessons at five, and at the age of nine, she sent him to enroll at the Paris Conservatoire. In December 1840, Rubinstein played for an audience that included Frederic Chopin and Franz Liszt. By 1852, he had become a leading figure in Saint Petersburg's musical life. Around 1850, Rubinstein had decided that he did not want to be known solely as a pianist, "but as a composer performing his symphonies, concertos, operas, trios, etc". Rubinstein was a prolific composer, writing no less than twenty operas, five piano concertos, six symphonies and a large number of solo piano works along with a substantial output of works for chamber ensemble, two concertos for cello and one for violin, free-standing orchestral works and tone poems. Following Rubinstein's death, his works began to be ignored, but his principal works have retained a toehold in the Russian concert repertoire. Anton Rubinstein's best known composition - at least for young pianists – is his Melody in F.

Zdeněk Fibich (1850–1900), although a very accomplished composer, is far less known than his Czech compatriots Antonín Dvořák or Bedřich Smetana. This can be explained by the fact that Fibich lived during the rise of Czech nationalism within the Habsburg empire. Home schooled by his mother, an ethnic German Viennese until the age of 9, he was first sent to a German speaking gymnasium in Vienna for 2 years before attending a Czech speaking gymnasium in Prague where he stayed until he was 15. Hence Fibich, in contrast to either Dvořák or Smetana, was the product of two cultures, German and Czech. In his instrumental works, Fibich generally wrote in the vein of the German romantics, and his early operas as well as close to 200 of his early songs are in German. Fibich's substantial output of classical music includes chamber works (two string quartets, a piano trio, piano quartet and a quintet for piano, strings and winds), symphonic poems, three symphonies, at least seven operas, melodramas, liturgical music including a mass, and a large cycle (almost 400 pieces, from the 1890s) of piano works called *Moods, Impressions, and Reminiscences.* His best-known work, Poème (Opus 41 No. 4) was drawn from one of a series of these piano sketches. The piece has become a part of the symphonic suite "At twilight" (V podvečer) published in 1893 and subsequently transcribed for innumerable instrument combinations.

Moritz Moszkowski (1854 –1925) was a Polish-German-Jewish pianist and composer known for his salon pieces, but he also wrote concerti and chamber music and was a talented violinist. He has been greatly underrated and described as a 'salon' composer. A composer of excellent 'salon' music he may have been but he also wrote many very demanding pieces which are now established in the repertoire. His transcription for piano of 'Isolde's Tod' is considered superior to that of Liszt's. His Piano Concerto in E is one of the best of the Romantic period concertos and has been recorded by many artists. He died nearly forgotten.

Arthur Jacob Arshawsky (1910–2004), better known as Artie Shaw, was an American jazz clarinetist, composer, and bandleader. He is widely considered to be one of the greatest jazz clarinetists of his time. A self-proclaimed "very difficult man," Shaw was married eight times. He began learning the saxophone when he was 13 years old, and by the age of 16, he switched to the clarinet and left home to tour with a band. In New York, he became session musician through the early 1930s, performing with many bands and orchestras. Shaw first gained critical acclaim with his "Interlude in B-flat" at a swing concert at the Imperial Theater in New York in 1935. During the swing era, Shaw's big band was popular with hits like "Begin the Beguine" (1938), "Stardust" or "Moonglow". In 1991, Artie Shaw's band library and manuscript collection was donated to the University of Arizona. In 2004, he was presented with a Grammy Lifetime Achievement Award.

Claude Debussy (1862–1918)
Three pieces for saxophone and piano, transcribed from the original piano pieces by an unknown author.
Le Petite negre (A Little African), L.114, composed as a solo piano piece in 1909
The girl with the flaxen hair, L. 123, composed in 1912 as a part of the First book of Preludes for solo piano in 1912
Danse Bohemienne (A gypsy dance), L. 9, composed in 1880 as a solo piano piece

Achille-Claude Debussy (1862–1918), along with Maurice Ravel one of the most important impressionist music composers, was a central figure in European music at the turn of the twentieth century. His works often reflected the activities or turbulence in his own life. In 1872, at the age of ten, Debussy entered the Paris Conservatory, where he spent eleven years. From the start, though clearly talented, Debussy was argumentative and experimental, and he challenged the rigid teaching of the Academy. From 1880 to 1882, he lived in Russia. In September 1880 the patroness of Tchaikovsky, Nadezda von Meck, sent Debussy's *Danse bohémienne* for Tchaikovsky's perusal. A month later Tchaikovsky wrote "It is a very pretty piece, but it is much too short. Not a single idea is expressed fully, the form is terribly shriveled, and it lacks unity". Debussy did not publish the piece; the manuscript remained in the von Meck family, and was published only in 1932. Debussy's private life was often turbulent. On his permanent return to Paris in 1889, he began a tempestuous nine-year relationship , had an affair with a singer to whom he was briefly engaged. but finally married her friend Rosalie ('Lily') Texier. In 1904 he left her for a wife of a Parisian banker and the mother of one of his students. The scandal obliged Debussy and Bardac (already carrying his child) to flee to England, where he completed his symphonic suite La Mer. The couple were eventually married in 1908, their troubled union enduring until Debussy's death in 1918. Claude Debussy died of rectal cancer in Paris, in the midst of the World War I bombardment of the city, just eight months before France would celebrate victory. French culture has ever since considered Debussy as one of its most distinguished representatives. As Debussy did not use opus numbers for his pieces, his composinions were organized by the catalogue created by musicologist François Lesure in 1977 (thus his pieces being denoted the "L" numbers).

Manuel de Falla (1876–1946) is probably the best known Spanish composer of "classical music". He studied music in Madrid, where in 1899, by unanimous vote, he was awarded the first prize at the piano competition at his school of music. De Falla spent the years 1907 to 1914 in Paris, where he met a number of composers who had an influence on his style, including the impressionists Maurice Ravel, Claude Debussy and Paul Dukas. Among his best known pieces are the ballets *El amor brujo* (*Love the Magician*, 1915) which includes the much excerpted and arranged *Ritual Fire Dance*, and *El sombrero de tres picos* (*The Three-Cornered Hat*, 1917) which was produced by Serge Diaghilev with set design and costumes by Pablo Picasso. Following Francisco Franco's victory in the Spanish Civil War, de Falla left Spain for Argentina. He died in Alta Gracia, in the Argentine province of Córdoba. In 1947 his remains were brought back to Spain and entombed in the cathedral at Cádiz.

Ronald Binge (1910–1979) was one of the most respected and successful English composer and arrangers of light music of his generation. After a stint as a composer, arranger and organist in a local silent cinema that had a small orchestra, he left for London establishing a productive association with Mantovani. From 1935, Binge did many of the Mantovani orchestra's arrangements, as well as writing much music of his own, some of which was recorded and broadcast. One of his most popular pieces, the Elizabethan Serenade, was composed for Mantovani in 1952. Many of his compositions for light orchestra were novelty items like "The Daybreak", which featured four saxophones as well as the usual orchestra; several sets of variations on The Carnival of Venice; and his Concerto for Alto Saxophone in E-flat major (1956), which has a gorgeously warm Romance as its slow movement.

Jaroslav Ježek (1906 –1942) was born in the Prague quarter of Žižkov. He studied composition at the Prague Conservatory as a pupil of Karel Jirák, at the master school of composition with Josef Suk, and shortly also with Alois Hába. Ježek met the playwrights/comedians Jan Werich and Jiří Voskovec (aka George Voskovec) in Prague, and took up the post of main composer and conductor for the theatre. During the next decade (from 1928 to 1939), he composed incidental music, songs, dances, and ballets for the comic and satirical plays of Voskovec and Werich. In 1934 he became a member of Czech Group of Surrealists. Forced to leave Czechoslovakia following the Nazi occupation, Ježek, Voskovec and Werich went into exile in New York City. In 1942, the long-ill Ježek died of chronic kidney disease in New York. His chamber, piano and concertante compositions were created first under the influence of Stravinsky and Arnold Schönberg. Later he found his own, specific and modern expression. He also became fascinated by American jazz and his innovative melodies are well-known in the Czech Republic to this day. Between 1929 and 1936 he organized and conducted an orchestra featuring his original jazz compositions and arrangements. Billed variously as "Ježek's Jazz" and "Ježkův swingband" they recorded for the Czech Ultraphon label, making some of the most original music in Europe. One of the most famous compositions of this genre, the "Bugatti Step" (1930) is an up-tempo number for piano and jazz orchestra, enjoying enduring popularity as a hot jazz piano solo. The piece was a hommage to a Czech female car racer Eliška Junková, a hero of the Targa Florio race, where she drove a Bugatti car.

Ennio Morricone (b. 1928) is an Italian Academy Award-winning composer. He has composed and arranged scores for more than 500 film and television productions. He was educated at the National Academy of Santa Cecilia in the trumpet, composition, choral music and choral direction. During his hugely successful career as a film music composer Ennio Morricone has won five Anthony Asquith Awards for Film Music by BAFTA in 1979–1992, and has been nominated for five Academy Awards for Best Music, Original Score in 1979–2001, winning none of them. Morricone received the Honorary Academy Award in 2007 "for his magnificent and multifaceted contributions to the art of film music". *Once Upon a Time in the West* is a 1968 epic Western film staring Henry Fonda, Jason Robards and Claudia Cardinale. Ennio Morricone provided the film score. In Europe, the film was a substantial box office success, while in the United States it was a financial flop. The film is now generally acknowledged as a masterpiece and one of the best western films ever made.

(Text prepared by P. Jelen using *verbatim* citations
from Wikipedia and other publicly available web sources)

Felix Slováček, graduate from Kroměříž Conservatoire and the Janáček Academy of Music in Brno, is one of the top clarinet and saxophone players on the Czech musical scene. His permanent repertoire includes works of classical music as well as jazz and pop. As solo player he has won many awards at international competitions. He also demonstrates his musical versatility as composer, and since 1983 as chief conductor the Felix Slováček Big Band.

Felix Slováček has been a member of many orchestras like the Karel Vlach Orchestra, and performed with numerous others (Gustav Brom's Big Band, the RIAS Radio Big Band, Radio Copenhagen Big Band, WDT Big Band Koln and others). He also appeared regularly on the programs of singer Karel Gott, that long-time star of Czech pop music. As classical music interpreter, Felix Slováček has played with many well-known music ensembles in the Czech Republic and abroad - for example with the European Community Chamber Orchestra, the Slovak Philharmonic Orchestra, the Dresden Philharmonic, Hessen Radio Symphony Orchestra etc.

Felix Slováček has made over 500 recordings, with nearly 2 million sound media sold.

Boris Krajny is one of the Czech most successful pianists of the present time. He has toured in 35 countries on five continents and played in the most famous concert halls such as New York (Carnegie Hall 1972, 1977, 1983), Washington (Kennedy Center 1977, 1983), the Tchaikovsky Hall in Moscow, London's Wigmore Hall, Gaveau Hall in Paris, the Teatro Colon in Buenos Aires, in the temple of Venus Baalbeck, the Sydney Opera House, Melbourne, Tokyo, Brussels, Berlin, Athens, Toronto, Edmonton, Havana, Cairo, Bogota, Caracas, Johannesburg, Mexico-City, Verona, Madrid, Salzburg, Vienna, etc.

Mr Krajny was born in 1945 in Kromeriz, where he studied at the conservatory. Later he studied and graduated at the Prague Academy with prof. Maxian and Ivan Moravec. Since 1982, as a soloist with the Prague Chamber Orchestra, he made many trips to South America, USA, Canada, Japan and Australia.

In 1993, Dvořák's Piano Concerto was premiered on a monthly tour in South Africa, while the French festival in Rouen in 1996 heard the complete piano and chamber works by L. Janacek. At the Prague Spring in 1990 Boris premiered the Czechoslovak Age of Anxiety by L Bernstein.

His discography includes several concertos with the Czech Philharmonic Orchestra, Dvořák's piano quintet, works by C Franck, JS Bach choral preludes in the organization of F Busoni, Voříšek's brilliant variations and rondo with the Prague Chamber Orchestra, compositions by L van Beethoven, F Chopin, C Debussy, E Schullhof, B Martinu and others. For recordings of French piano concertos with the Prague Chamber Orchestra (Honegger, Poulenc, Roussel) he received the Grand Prix 1982 in Paris. For the Supraphon label he recorded the complete works of M Ravel.

In the season 1999 - 2000 he performed the piano Concerto No. 4 of B Martinů in New York with New Jersey Symphony Orchestra and the Malaysian Philharmony in Kuala Lumpur.

Presently he is an associate professor at the Academy of Musical Arts (AMU) in Prague.

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The Wirth Institute for Austrian and Central European Studies,
The Alberta Foundation for the Arts and The Department of Music present

Joseph Haydn

THE CREATION

University of Alberta
Augustana Choir | Concert Choir | Madrigal Singers
University Symphony Orchestra
Leonard Ratzlaff, Conductor

Thursday, November 5, 2009 at 8:00 pm
Francis Winspear Centre for Music

Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

WINSPEAR
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DEPARTMENT OF
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PROGRAM

Die Schöpfung (*The Creation*) Franz Joseph Haydn
Sung in German (1733-1809)

Jolaine Kerley, soprano (Gabriel, Eve)
Timothy Shantz, tenor (Uriel)
Jacques Arsenault, bass (Raphael)
Jihwan Cho, baritone (Adam)

University of Alberta Ensembles
Augustana Choir (Ardelle Ries, conductor)
Concert Choir (Evelyn Grieger, conductor)
Madrigal Singers (Leonard Ratzlaff, conductor)
University Symphony Orchestra (Aaron Au, interim conductor)

Leonard Ratzlaff, conductor

List of Movements

Part I

Prelude. Die Vorstellung des Chaos	**(The Representation of Chaos)**
No. 1. *Recitative (Raphael) with Chorus:* Im Anfange schuf Gott Himmel und Erde	**(In the beginning God created heaven and earth)**
No. 2. *Aria (Uriel) with Chorus:* Nun schwanden vor dem heiligen StrahleNo.	**(Now vanished before the holy beams the gloomy shades of dark)**
3. *Recitative (Gabriel):* Und Gott machte das Firmament	**(And God made the firmament)**
No. 4. *Aria (Gabriel) with Chorus:* Mit Staunen sieht das Wunderwerk	**(The marvelous work beholds amazed the glorious hierarchy of heaven)**
No. 5. *Recitative (Raphael):* Und Gott sprach: Es sammle sich das Wasser	**(And God said: Let the waters gather together under the heavens)**
No. 6. *Aria (Raphael):* Rollend in schäumenden Wellen	**(Rolling in foaming billows roars the boisterous sea)**
No. 7. *Recitative (Gabriel):* Und Gott sprach: Es bringe die Erde Gras hervor	**(And God said: Let all the earth bring forth grass and herbs)**
No. 8. *Aria (Gabriel):* Nun beut die Flur das frische Grün	**(Now robed in cool refreshing green)**
No. 9. *Recitative (Uriel):* Und die himmlischen Heerscharen erkündigten den dritten Tag	**(And the Heavenly host proclaimed the third day)**

No. 10. *Chorus:* Stimmt an die Saiten	**(Awake the harp and lyre, raise your voices and shout for joy)**
No. 11. *Recitative (Uriel):* Und Gott sprach: Es sei'n Lichter an der Feste des Himmels	**(And God said: Let there be lights in the firmament of heaven)**
No. 12. *Recitative (Uriel):* In vollem Glanze steiget jetzt die Sonne strahlend auf	**(In splendour bright the sun now rises… with softer beam the moon slips through the silent night)**
No. 13. *Chorus:* Die Himmel erzählen die Ehre Gottes	**(The heavens are telling the glory of God)**

Part II

No. 14. *Recitative (Gabriel):* Und Gott sprach: Es bringe das Wasser in der Fülle hervor	**(And God said: Let the waters bring forth in plenty moving creatures, and fowl to fly above the earth)**
No. 15. *Aria (Gabriel):* Auf starkem Fittige schwinget sich der Adler stolz	**(On mighty wings the eagle proudly soars aloft)**
No. 16. *Recitative (Raphael):* Und Gott schuf große Walfische	**(And God created great whales)**
No. 17. *Recitative (Raphael):* Und die Engel rührten ihr' unsterblichen Harfen	**(And the angels struck their immortal harps.)**
No. 18. *Trio:* In holder Anmut stehn	**(In fairest raiment)**
No. 18a. *Trio with Chorus:* Der Herr ist groß in seiner Macht	**(The Lord is great in his might)**

INTERMISSION

No. 19. *Recitative (Raphael):* Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe	**(And God said: Let earth bring forth the living creatures)**
No. 20. *Recitative (Raphael):* Gleich öffnet sich der Erde Schoß	**(At once earth opens her womb, giving birth to living beasts: the lion, tiger, deer, horse, cattle, sheep, insects, and worms!)**
No. 21. *Aria (Raphael):* Nun scheint in vollem Glanze der Himmel	**(Now shines heaven in the brightest glory)**
No. 22. *Recitative (Uriel):* Und Gott schuf den Menschen	**(And God created man and woman)**
No. 23. *Aria (Uriel):* Mit Würd' und Hoheit angetan	**(In native worth and honor clad)**
No. 24. *Recitative (Raphael):* Und Gott sah jedes Ding	**(And God saw every thing, that it was good)**

No. 25. *Chorus:* Vollendet ist das große Werk	**(The great work is complete: the Creator beholds it and is glad)**
No. 25a. *Trio:* Zu dir, o Herr, blickt alles auf	**(All look up to thee, O Lord)**
No. 25b. *Chorus:* Vollendet ist das große Werk	**(Fulfilled at last the great work: Let all praise His name)**

Part III

No. 26. *Recitative (Uriel):* Aus Rosenwolken bricht	**(In rosy mantle appears the morning bright and fair)**
No. 27. *Duet (Adam and Eve) and Chorus:* Von deiner Güt, o Herr und Gott	**(By thy goodness, O bounteous Lord, the heaven and earth are filled)**
No. 28. *Recitative (Adam and Eve):* Nun ist die erste Pflicht erfüllt	**(Our first duty we have now performed)**
No. 29. *Duet (Adam and Eve):* Holde Gattin, dir zur Seite	**(Sweet companion, at thy side)**
No. 30. *Recitative (Uriel):* O glücklich Paar, und glücklich immerfort	**(O happy pair, and ever happy henceforth)**
No. 31. *Chorus:* Singt dem Herren alle Stimmen!	**(Sing the Lord, ye voices all. Thank Him for all His works. The Lord's glory remains forever. Amen!)**

Program Notes

Haydn *Die Schöpfung* (1798)

In celebration of the 200th anniversary of the Austrian composer Franz Joseph Haydn's death (1732-1809), the Department of Music and the Wirth Institute for Austrian and Central European Studies are proud to present Haydn's oratorio *Die Schöpfung (The Creation).* As conductor of this evening's performance, I would like to express my personal thanks as well as the gratitude of our Department to the Wirth Institute and its Director Dr. Franz Szabo for their vision and generosity in supporting this project. We also thank you the audience for attending tonight's performance.

In 1761 Prince Nicholas Esterhazy appointed Franz Joseph Haydn to the post of court composer and conductor at the Prince's principal residence in Eisenstadt, about 50 kilometres east of Vienna. Haydn's duties encompassed all aspects of the court's musical activity, including the composition and performance of music for state occasions as well as the Prince's private use, and as a result Haydn composed a large body of music over the nearly thirty years of his appointment, from symphonies, masses and operas to chamber music, including string quartets and trios as well as songs for solo voice and chorus with keyboard. Haydn composed one oratorio, *Il Ritorno di Tobia* in 1775 for a musical society in Vienna, but by this time the oratorio traditions in continental Europe had been in steady decline, and it did not have a significant life after the first performance.

After Haydn's two extended visits to London in the 1790s (following his release from duties at the Esterhazy court), during which he heard a number of oratorios of Handel still popular at the time (including *Messiah*, which already then was considered Handel's most enduring work), he was convinced by his impresario and business partner Johann Peter Salomon to consider writing an oratorio. Salomon passed on to Haydn a libretto based both on the Genesis account of the creation and Milton's *Paradise Lost.* Evidently this text, the author of which is unknown, had been given to Handel for consideration but he had not used it.

Haydn took the English libretto with him back to Vienna, but it was not until another friend of Haydn, Gottfried von Swieten, read the text and offered to translate it into German that Haydn agreed to compose the oratorio. Even then, it took Haydn well over a year to complete the work, and as he himself stated on several occasions, he considered it to be his single greatest work.

The first performance was at a private gathering at the palace of Prince Schwarzenberg. According to one eyewitness account, *Die Schöpfung* had an overpowering effect on those present: "I never witnessed such a scene. The flower of the literary and musical society of Vienna was assembled in the room. The most profound silence, the most scrupulous attention, a sentiment I might almost say of religious respect prevailed when the first stroke of the bow was given." Several acclaimed public performances followed in Vienna, all conducted by the composer, and soon after the oratorio received its premieres in other European centres. He continued to conduct annual performances in Vienna, and a special performance of the work was arranged in 1808 for the now frail composer to attend. It was to be his last public appearance.

Die Schöpfung utilizes the traditional oratorio forms of solo recitatives to narrate the story of the creation, and arias and choruses to expand with vivid pictures the wealth of the creation process in all its variety. The orchestral introduction, *Representation of Chaos*, is in every sense one of the most adventurous passages written to that time, using dissonance, harmonic surprises and unusual orchestral colours to paint a vivid picture of the disorder in the cosmos prior to its ordering at God's command. One of the most dramatic moments occurs early in the work – at the creation of light, Haydn uses a sudden *fortissimo* C major chord that surely must have astonished the audience at the first performance. The archangels Gabriel, Uriel and Raphael (soprano, tenor and bass soloists in Parts I and II) and chorus play a central role in the narrative, with Haydn bringing these forces into play in a great variety of combinations. In Part III Haydn describes the bliss of Adam and Eve, accompanied by the chorus, as they consider the beauty of creation (and of each other), and following a somewhat ominous reminder by the tenor Uriel about the importance of virtue and absence of sin in preserving this bliss, the chorus and orchestra close with the final song of praise, *Singt dem Herren alle Stimmen.*

Throughout, Haydn's virtuosity in orchestration is abundantly evident: the use of timpani for thunder (Nr. 3), the use of the contrabassoon to portray the heavy footprints of behemoths (Nr. 21), and breathless repeated chords of the strings in the passage that describes God's power to take away the air we breathe (Nr. 25a). His part writing for voices is equally masterful, utilizing florid passages for the soprano in describing the effortless flight of eagles, and long slow lines in the tenor to depict the motion of the moon across the firmament at night, and in the bass to depict creeping worms.

Haydn's *The Creation* has long been a staple in its English version as well, but we are pleased to present it in Haydn's original German conception.

Leonard Ratzlaff

Singers

Jacques Arsenault, bass-baritone
Born in Wellington, Prince Edward Island, began studying the accordion at age four and continued his studies at the Conservatoire National de Région d'Aubervilliers-La Courneuve in Paris. He completed a Bachelor of Music degree in organ and voice at the University of Prince Edward Island, studying organ with Alan Reesor and voice with Sung Ha Shin-Bouey and Stephen Bouey. He is currently pursuing a Masters degree in music with Brian McIntosh at the University of Alberta.

Jacques has been the recipient of numerous awards, including the University of Alberta's prestigious Queen Elizabeth II Scholarship, the Harry Farmer Graduate Scholarship in Music and the inaugural East Coast Music Association Sarah McLachlan Scholarship, given for outstanding musicianship and academic excellence. He is also a four-time prize-winner of the University of Prince Edward Island's Performance Competition, winning both first and third prize in 2008. Jacques has performed solo recitals at Government House in Charlottetown, PEI, and for the Music Room Chamber Music Concert Society in Halifax, NS. He represented Prince Edward Island in the auditioned National Youth Choir of Canada in 2006 and 2008, and studied voice for three years in Scotia Festival of Music's Young Artist Program. He has been a soloist with the Confederation Singers for Mozart's *Missa Solemnis* in C Minor, Haydn's *Missa in tempore belli*, and Mozart's *Requiem*, and currently sings with Pro Coro Canada. This past year, he performed the role of Peter in Humperdinck's opera *Hänsel und Gretel* at the University of Alberta and was featured as a soloist with the Edmonton Symphony Orchestra in an all-Mozart program. In 2010 he will sing the role of Elviro in the University of Alberta's production of Händel's *Serse*.

Jihwan Cho, bass-baritone, came to Canada in 2006 from Seoul, Korea. He completed a Bachelor of Music degree in vocal performance at Hansei University in Korea, where he played the role of Papageno in W.A.Mozart's *The Magic flute* among other lead roles in student opera workshops. Jihwan was a member of Hansei University Concert Choir where he performed as a soloist for Handel's *Messiah* and Haydn's *Creation*. He also held a bass position in the Seoul Baroque Singers for two consecutive years. Since arriving in Canada, Jihwan completed the Performer's Certificate and Artist's Diploma in vocal performance at The King's University College. In 2007 he was the recipient of the Gerry Segger Music Scholarship in Performance Excellence. Presently, he is the choral conductor at Korean Presbyterian Church of Edmonton. Currently, Jihwan is a bass member of the ProCoro Canada since 2008 and studying the Master of Music in Voice Performance at the University of Alberta.

Jolaine Kerley is active as a soprano soloist, clinician, adjudicator, conductor, and vocal instructor throughout North America. Jolaine is currently a sessional instructor of voice in the department of music at the University of Alberta.

Jolaine's performance career centers around oratorio and concert repertoire. Jolaine has been featured as soloist with musical ensembles Pro Coro Canada, the Carmel Bach Festival Chorale, the Masterwork Chorus, the U of A Madrigal Singers, the Richard Eaton Singers, the Indianapolis Symphony Orchestra, the Alberta Baroque Orchestra, da Camera Singers, Ariose Women's Choir, and the Alberta Philharmonic Orchestra.

This past performance season has included Haydn's *Harmoniemesse,* Vaughan Williams *Mass in g minor,* Handel's *Solomon,* J. S. Bach's BWV 61, Zelenka's *Magnificat,* and Handel's *Messiah.* Jolaine was also featured as soloist in works for soprano and trumpet by Scarlatti and Melani in the 2009 Carmel Bach Festival, and last month she performed several Mozart arias with the Edmonton Symphony. Upcoming performances include a newly commissioned work by Alberta composer Allan Bevan with Pro Coro Canada, Bach's BWV 141 and Haydn's *Kleine Orgelmesse* with the Alberta Baroque Ensemble, and Pergolesi's *Stabat Mater* with Calgary's Spiritus Chamber Ensemble.

Timothy Shantz is a versatile musician – equally accomplished as both conductor and tenor. As soloist and chamber musician in the 2008-2009 season, Tim performed at the Carmel Bach Festival under Bruno Weil and Andrew Megill, as well as the Lucerne Festival Academy under the baton of Pierre Boulez. Other recent highlights include Handel's *Solomon* with the Alberta Baroque Ensemble and Richard Eaton Singers, Haydn's *Harmoniemesse* with Pro Coro Canada, and a staged production of Monteverdi's *L'Orfeo* directed by Ellen Hargis, as well as Bach's *St. John Passion* (Evangelist) in Chicago and Handel's *Messiah* with the Windsor Symphony Orchestra. Tim's solo repertoire includes Monteverdi's *Vespro della beata Vergine 1610*, Mozart's *Requiem*, *Coronation Mass*, and *Vesperae Solennes de Confessore*, Beethoven's *Mass in C*, Ivan Moody's *Passion & Resurrection* (Evangelist) and Britten's *Cantata Misericordium*. In 2008, Tim conducted his University of Windsor Chamber Choir to 1st Prize in the CBC National Radio Competition for Amateur Choirs. This season also saw him take on the role of Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is an alumnus of the University of Alberta, earning a Master of Music degree in Choral Conducting and is now a candidate for the Doctor of Music degree in Choral Conducting at Indiana University Jacobs School of Music.

Ensembles | Conductors

The Augustana Choir
The Augustana Choir has an enviable tradition dating back to the beginning of the twentieth century. The ensemble's profile has led it to be considered as one of Western Canada's most successful university choirs. Such a reputation reflects the origins of the Augustana Campus as a place which prizes and supports excellence in music making. The Augustana Choir studies and performs repertoire drawn from all musical periods, including recent compositions and commissions. The Augustana Choir has performed at Carnegie Hall in New York City, the Alberta Music Conference, Choralfest North, and on broadcasts for the CBC. The Augustana Choir has a number of recordings. Their most recent CD, *Nuper Rosarum Flores: Now the Rose Blossoms,* celebrates contemporary Canadian choral repertoire sung in sacred, rural spaces, and includes a premiére performance of *The Chapel* by University of Alberta composer, Dr. Howard Bashaw. An active touring tradition has led the choir to perform throughout Canada, the United States and Europe.

Concert Choir
Founded in 1970, the University of Alberta Concert Choir is a choral ensemble of 40 singers, most of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and been regular national semi finalists in the CBC Amateur Choir Competition.

Ardelle Ries is an Assistant Professor of Music at the University of Alberta Augustana Campus. She conducts The Augustana Choir, the non-auditioned Augustana Men's Choir, and teaches choral conducting, choral literature and techniques, and aural skills. She has conducted choirs of all ages and has sung professionally as a chorister and soprano soloist. Ardelle is in demand as an aural skills specialist, choral clinician, and vocal pedagogue. A passionate advocate for choral music education, Ardelle is the President of the Alberta Choral Federation. Her doctoral dissertation, *The Child Voice: A Social Context,* was nominated in 2004 for a University of Alberta Governor General's Award and in 2005 for the Association of Canadian Choral Conductors' Dissertation Award. Current research interests include holistic approaches to choral conducting pedagogy, and the role of the choir in society. Ardelle resides in Camrose, Alberta with her husband, Dr. Roger Admiral.

Evelyn Grieger holds degrees from the University of Lethbridge, the University of Alberta and the University of Illinois, Urbana- Champaign. She has taught at a number of post-secondary institutions with vast conducting experience at Concordia University College, Taylor University College, the Augustana Faculty, The King's University College, the University of Alberta, and the University of Illinois. She has worked with community choirs such as the Richard Eaton Singers, Da Camera Singers, Concordia Community Chorus, the U of I Oratorio Society, the Vermilion Festival Chorus and i Coristi Chamber Choir as well as numerous church choirs. In addition to conducting the Concert Choir, Evelyn teaches conducting at the University of Alberta and at The King's University College, and serves as Director of Worship and Music at Hosanna Lutheran Church.

MADRIGAL SINGERS

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded five CDs, two of which (*Balulalow, The Passing of the Year*) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble and the Edmonton Symphony (with whom they perform *Messiah* this December). The CBC has also recorded them frequently for national and regional broadcast. In May 2010 the Madrigal Singers will perform at Podium 2010, the biennial conference of the Association of Canadian Choral Communities, in Saskatoon.

LEONARD RATZLAFF, CONDUCTOR

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa. His duties include co-supervising the U of A's graduate program in choral conducting as well as directing the Madrigal Singers. He recently completed a five-year term as chair of the Department. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and has toured both in Canada and abroad. Under his direction, the Eaton Singers have presented many of the major choral-orchestral works, including the Passions of Bach, oratorios of Elgar, Handel, Haydn and Mendelssohn, and Requiems by Brahms, Britten and Duruflé. Later this month he will conduct the Eaton Singers and ESO in a performance of Verdi's *Requiem*. He has been guest conductor of the Alberta Baroque Ensemble, Calgary Bach Society, Edmonton Symphony, National Youth Choir of Canada, Pro Coro Canada and the Winnipeg Singers. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame, the University of Alberta Undergraduate Teaching Award, the Alberta Order of Excellence, Order of Canada and Fellow of the Royal Society of Canada. Prof. Ratzlaff is a frequent adjudicator, clinician and guest lecturer in Canada and the US.

The UNIVERSITY SYMPHONY ORCHESTRA

Directed by Aaron Au (Term I) and Tanya Prochazka (Term II), is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre .

Ensemble Members

AUGUSTANA CHOIR

Soprano
Julia Buker
Monique Gagnon
Sarah Haywood
Kathryn Kerr
Amber Meyers
Mairi Irene McCormack
Alison McDonald
Melanie Millang
Carmelle Mohr
Emma Norris
Gretchen Snyman
Leanna Trefry
Alto
Mary Ault
Elizabeth Clarke
Jocelyn Francescut
Jessica Hatton
Erika Heiberg
Sara Jackson
Brittnee Kegler
Rosaria Lee
Nicole Lorenz
Morgan Martin
Dana Scholten
Sarah Skinner
Chloe Wall
Tenor
Colin Chrabaszcz
Ben Ganske
Austin Penner
Nick Sommer
Paul Tang
Colin Wack
Bass
Nathan Chan
Nathan Ergezinger
Jonathan Raine
Shaun Schaffrick
Spencer Schafers
Jonathan Skinner
Keifer Sutherland
Garrett Thorson
Adam Vranas
Todd Wiedrick

CONCERT CHOIR

Soprano I
Alesha Bogdan
Aly Carigan
Isabel Davis
Olivia Garland
Danielle Germain
Gianna Read
Ashley Rees
Kimberley Taylor
Soprano II
Kaylee Rudiger
Megan Ruggles
Amber Schneider
Amy Stewart
Sarah Halloran
Leigh Walbaum
Alto I
Olivia Chow
Ellen Clark
Sabrina Fok
Kiersten Hawthorn
Sandra Kim
Krista Milani
Audrey Mo
Morgan Nadeau
Olivia Ruschkowski
Erica Sorensen
Jennifer Vandermeer
Alto II
Nafiseh Dadgostar
Mirjam Frank
Kelly Kim
Jennifer Lee
Daria Storoshchuk
Baritone
Daniel Belbas
Harlan Bertolin
Bryan LeGrow
Brent Pancheshen
Tenor
Louis Bouchier
Douglas Friesen
Jesse Orjasaeter
Bass
Kelvin Chu
Jeremy Doody
Carson Powell
Corey Smith

MADRIGAL SINGERS

Soprano
Megan Chartrand
Nevada Collins-Lee
Annette Martens
Laura Miller
Sonia Oppenheim
Meghan Rayment
Mary-Ellen Rayner
Kimberley Taylor
Sarah Toane
Andrea Vogel
Jessica Wagner
Alto
Irene Apanovitch
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Julia Hui
Rosie Kilgannon
Rachael King
Norah Lumax
Tenor
Russell Ault
Raimundo Gonzales
Darin Grant
Sean McMann
Rafael Sibrian
Dalton Terhorst
Anthony Wynne
Bass
Scott Garland
Christopher Giffen
Kurt Illerbrun
Matthew Ma
Damon MacLeod
Adam Sartore
Cody Willetts

UNIVERSITY SYMPHONY ORCHESTRA

Flute
Jessica MacMillan
Mary Grace Johnstone
Lara Milner
Oboe
Matt Jaffray
Alyssa Miller
Clarinet
Christopher Mann
Ianna Ings
Bassoon
Matt Nickel
Lyndsey Cohen
Contra Bassoon
Diane Persson
Horn
Nealee Humphreys
Daniel Yarmon
Trumpet
Sara Mills
Matthew Parsons
Trombone
Craig Goueffic
Keat Machtemes
David Galloway
Harpsichord
Jeremy Spurgeon
Timpani
Jonathen Taylor

Violin 1
Deborah Chang
Emilie-Anne Neeland
Marie Krejcar
Wai Eng
Misun Choi
Amanda Alstad
Kim Bertsch
Arlan Vriens
Violin 2
Grant Sigurdson
Lauren Tyrell
Simon Fung
Andrea Ortlieb
Krista Quapp
Cynthia Johnston
Justin McKibbin
Becky Best-Bertwistle
Marie-Alice Mandich
Viola
Ken Heise
Julia Hui
Amy Kao
Darrell Soetart
Alexandra Campbell

Cello
Julian Savaryn
Kathleen de Caen
Julia Dolman
John Fedor
Rebecca Li
Brian Neeland
Remko van den Hurk
Lisa Lin
Erin McKay
Bass
Robyn Reekie
Marina Mohdzaini
Ben Eldon
Blake Chartrand
Andrew Cook
Monica Jenkins

Alumni Singers

From all 3 choirs

Soprano
Aliya Ahmad
Shannon Brink
Eve Richardson
Ardelle Ries
Alto
Halley Bailey
Jessica Foshaug
Evelyn Grieger
Guylaine Lefebvre-Maunder
Daena Winchell-Lamoureux

Tenor
Anthony Bacon
Douglas Laver
Michael Otto

Bass
Adam Ferland
Terry Grieger
Rover Lai
Troy Lamoureux

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

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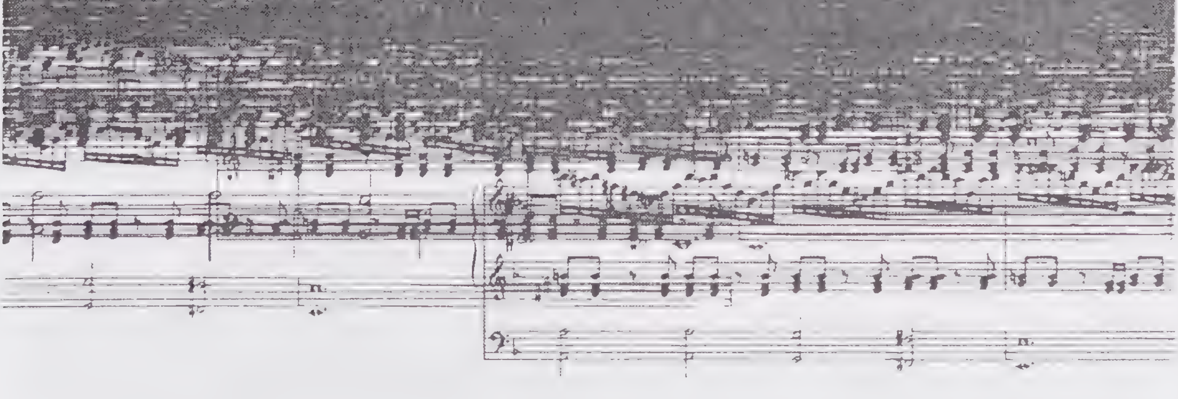
Kimberly Marshall

* * *

RCCO SUNDAYS AT 3
ORGAN CONCERT SERIES



NOVEMBER 8, 2010, 3:00 PM
CONVOCATION HALL
UNIVERSITY OF ALBERTA

NOVEMBER 8, 2010

KIMBERLY MARSHALL, USA
ARIZONA STATE UNIVERSITY, PHOENIX, AZ

CONVOCATION HALL
UNIVERSITY OF ALBERTA

SPONSORED BY THE DEPARTMENT OF MUSIC, UNIVERSITY OF ALBERTA

JANUARY 10, 2010

DAVID HIGGS, USA
EASTMAN SCHOOL OF MUSIC, ROCHESTER, NY

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SECOND ANNUAL WINONA AND STUART DAVIS ORGAN RECITAL

SPONSORED BY THE DAVIS TRUST

MAY 2, 2010

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FIRST PRESBYTERIAN CHURCH
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RCCO

The Edmonton Centre RCCO (Royal Canadian College of Organists), formed in 1956 as the Edmonton Centre of the Canadian College of Organists, has initiated and offered unique recital and educational programs throughout the years as a result of the vision, enthusiasm, dedication and leadership of its often small membership.

The Sundays at 3 Organ Recital Series, begun in 1980, is arguably the longest running and most successful organ recital series in the country. Throughout the years, Edmonton audiences have heard world-class organists, international, Canadian and Albertan, on an increasing wealth and variety of excellent, Canadian built instruments. From 2002 to 2004 the series moved exclusively to the Davis Concert Organ to celebrate its arrival in the Winspear Centre for Music; it continues now in the Winspear Centre with an annual Winona and Stuart Davis Memorial Tribute Concert thanks to the generosity of the Davis Trust. Sundays at 3 is and has also been supported by corporate and private donations as well as grants from the Alberta Government, The City of Edmonton and profits from the RCCO national organ festivals and conventions held in Edmonton in 1979, 1990 and 2007.

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Program

Kimberly Marshall

Convocation Hall, University of Alberta
The King of Instruments in the Service of Kings

Concerto in G Major [Allegro] Grave Presto	Johann Ernst (1696-1715) arranged for organ by J. S. Bach
Pavenne-Galliard Branle gai de Poitou	published by Pierre Attaingnant (Paris, 1531)
Offertoire du 5e Ton: "Vive le Roi"	André Raison (ante1650-1719)
Fancy	Alfonso Ferrabosco (1543-1588)
Excerpts from Fiori musicali, 1635 Toccata avanti la Messa della Madonna Canzona dopo l'Epistola Bergamasca	Girolamo Frescobaldi (1583-1643)
Maria Zart Ascendo ad Patrem meum	Arnolt Schlick (c1455-after 1521)

Intermission

Prelude and Fugue in D Minor, Op. 37, no. 3	Felix Mendelssohn (1809-1847)
Batalha de 5o Tom	Diego da Conceição fl. 17th century
Fugue in E-flat Major, BWV 552ii	Johann Sebastian Bach (1685-1750)

The use of cameras and/or recording equipment
at this concert is strictly prohibited

Kimberly Marshall

Kimberly Marshall maintains an active career as a concert organist, performing in Europe, the US and Asia. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the Australian Broadcasting Corporation. A native of Winston-Salem, North Carolina, she began her organ studies with John Mueller at the University of North Carolina School of the Arts. Her early interest in French music took her to France where she worked with Louis Robilliard and Xavier Darasse before returning to the US to complete her undergraduate studies with Fenner Douglass.

In 1986, Kimberly Marshall received the D.Phil. in Music from the University of Oxford with a thesis on the late-medieval organ. She has lectured on her research for the American Musicological Society and the Royal College of Organists, and has contributed entries for the Grove Dictionary of Music 2000 and for the Oxford Dictionary of the Middle Ages. From 1996-2000, she was affiliated with the Organ Research Center in Göteborg, Sweden, resulting in several published articles and "The Organ in Recorded

Sound," the first-ever conference devoted to sound recordings of the organ. Her research has resulted in two anthologies of late-medieval and Renaissance organ music, published in 2000 and 2004.

Dr. Marshall is attracted to the organ's vast possibilities of timbre and musical texture; her work reflects enthusiasm for creativity and historical awareness. She has performed throughout Europe, including concerts in London's Royal Festival Hall and Westminster Cathedral; King's College, Cambridge; Chartres Cathedral; Roskilde Cathedral (Denmark); St. Laurenskerk, Alkmaar (Netherlands); as well as the famous Hildebrandt instrument in Naumburg, Germany, that Bach examined in 1746. She enjoys tailoring programs to different instruments, as is evident from her recordings of Italian and Spanish music on historical organs. Her playing is informed by research into obscure repertoire and performance practice, although she does not limit herself to early music. She gave performances of organ works by Ligeti in the presence of the composer, and she has been an advocate for music by Margaret Sandresky and Ofer Ben-Amots. Her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label.

Kimberly Marshall is often invited to perform at conventions and festivals. She has been a recitalist and workshop leader during many National Conventions of the American Guild of Organists since 1994. In 2001, she appeared in Seoul for the Korean Association of Organists and in Toronto for the Royal College of Canadian Organists. She was a featured artist for the 2007 Early English Organ Project in Oxford and for the Oaxaca Historical Organ Festival in Mexico. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University and serves as Director of the ASU School of Music.

Convocation Hall.

Casavant Organ 1978 Stop list

Hauptwerk

Bordun	16′
Praestant	8′
Hohlfloete	8′
Oktave	4′
Spitzfloete	4′
Nasat	2 2/3′
Oktave	2′
Blockfloete	2′
Terz	1 3/5′
Mixture	V
Trompete	8′

Rückpositiv

Gedackt	8′
Praestant	4′
Rohrfloete	4′
Oktave	2′
Quinte	1 1/3′
sesquialtera	II
Scharf	IV
Krummhorn	8′
Tremulant	

Schwellwerk

Offenfloete	8′
Gemshorn	8′
Schwebung	8′
Oktave	4′
Querfloete	4′
Waldfloete	2′
Mixtur	V
Fagott	16′
Trompete	8′
Tremulant	

Pedal

Subbass	16′
Oktave	8′
Gedacktbass	8′
Oktave	4′
Mixtur	IV
Posaune	16′
Trompete	8′
Schalmei	4′

Summary:

3 manuals, mechanical action
36 stops, 51 ranks, computerized memory system
2592 pipes

University of Alberta

For information on University of Alberta Department of Music programs of study, concerts and events, go to www.ualberta.ca/music.

Noon Hour Organ Concerts, Mondays at Noon:
November 16, 2009, January 18, February 8 and March 8, 2010.

Duo Majoya, Marnie Giesbrecht and Joachim Segger, in concert with Alvin Lowrey, Winspear Centre for Music February 5, 2010.

For more information visit www.majoya.com or
e-mail marnie.giesbrecht@ualberta.ca

Sundays at 3 gratefully acknowledges the following for their support:

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The University of Alberta Department of Music presents:

MONDAY NOON MUSIC

Shelley Younge, flute
Chenoa Anderson, flute and alto flute

Monday, November 9, 2009 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Duets for Storab (1983)	Harrison Birtwhistle
I Urlar	(b. 1934)
II Stark pastoral	
III Fanfare with birds	
IV White pastoral	
V From the church of lies	
VI Crunluath	
Chase (2009)	Thom Golub
Duolet for Two Flutes (1982)	François Morel
Movement III	(b. 1926)
Masque (1959)	Toru Takemitsu
Continu	
Incidental	
Variations on a Swedish Folktune	
For Flute and Alto Flute (1945)	Ingolf Dahl
Theme	(1912-1970)
Andante Grazioso	
Moderato cantablie ed espressivo	
Allegro	
Adagio	
Allegro con brio.... finale.	

MUSICIANS

CHENOA ANDERSON

"Anderson's playing was a tour de force."
-Stephen Pederson, Halifax Chronicle-Herald

Flutist Chenoa Anderson is one of Canada's leading interpreters of new music- and has been praised by critics, audiences and composers as a dynamic and exacting performer. Always seeking exciting new composers and repertoire, she has commissioned and premiered dozens of solo and ensemble pieces. Most recently, she has collaborated with composers on new works for flute with interactive electronics and video.

She received her early musical training in her home city of Edmonton, later pursuing performance studies at the University of Toronto (BMus) and the University of British Columbia (MMus).

Chenoa has performed as a soloist and chamber musician across Canada and Europe. As a freelance musician, she has collaborated with many of Canada's finest musicians and ensembles. She has received grants to attend artist residencies at the Banff Centre for the Arts, the Media and Graphics Interdisciplinary Centre (Vancouver), and to collaborate with composers in the creation of new repertoire.

Chenoa Anderson's first solo recording, *Big Flutes: Canadian Music for Alto and Bass Flutes* was released in March 2006, and was nominated for a 2006 Western Canadian Music Award. She is featured on CDs of music by composers Paul Dolden and Barry Truax. Her performances and recordings are regularly broadcast on the CBC, and she has also appeared on Radio-Canada Television.

SHELLEY YOUNGE

Assistant Principle flutist with the Edmonton Symphony Orchestra for several years, Shelley Younge is a local Albertan with her Bachelor of Music from the prestigious Indiana University School of Music, where her work led her to classes by such flutists as Jean Pierre Rampal, James Galway, Peter Lloyd ,Walfred Kujala (piccolo in Chicago Symphony Orchestra), and many others.

Shelley has performed as a soloist with the Edmonton Symphony Orchestra, the Saskatoon Symphony, Alberta Baroque Ensemble, Edmonton Chamber Orchestra, and with such notable performers as celtic harpist MaryO'Hara, soprano Lois Marshal. Her orchestral career has included work with the Banff Festival Orchestra, principal flute with the Banff Ballet Orchestra, Pro Coro Canada, Alberta Baroque Ensemble.

Renowned for her teaching, Ms.Younge held the position of Francis Winspear Visiting Professor, at the University of Alberta Music Department for several years, where she continues to teach. Her teaching career has included Music Camrose, Alberta College, Banff International Music School.

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"It is good to have an end to journey toward,
but it is the journey that matters, in the end. ursula k. leGuin

graduate
recital choir

graduate
recital ensemble

"It is good to have an end to journey towards,
but it is the journey that matters, in the end."

- Urusula LeGuin

Gaudeamus omnes in Domino
William Byrd (c1540-1626)
Soloists: Mary-Ellen Rayner, Abra Whitney & Anthony Wynne

Draw on sweet night
John Wilbye (1574-1638)

La nuit froide
Orlando di Lasso (1532-1594)

Ecco mormorar l'onde
Claudio Monteverdi (1567-1643)

Misericordias domini, K. 222
Wolfgang Amadeus Mozart (1756-1791)

Intermission

Elegischer Gesang, Op. 118
Ludwig van Beethoven (1770-1827)

O Tod, wie bitter bist Du
Max Reger (1873-1916)

Even such is time
Herbert Howells (1892-1983)

Goin' Home
Antonin Dvorak; Arr. Michael Murray

This recital is in partial fulfillment of the requirements for the Master of Music degree in choral conducting at the University of Alberta for Ms. Conkey. Maria Conkey is the recipient of a Beryl Barns Memorial Graduate Award and the Mary Louise Imrie Graduate Award.

Texts and Translations

Gaudeamus omnes in Domino –
William Byrd

Gaudeamus omnes in Domino, diem festum celebrantes sub honore Sanctorum omnium: de quorum solemnitate gaudent angeli, et collaudant Filium Dei.	Let us all rejoice in the Lord, celebrating the feast in honour of all the saints in which the angels rejoice, while the Archangels praise the Son of God.
Exsultate iusti in Domino: rectos decet collaudatio.	Ring out your joy to the lord, O you just, for praise is fitting for loyal hearts.
Gloria Patri et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be: world without end. Amen

Draw on sweet night –
John Wilbye

Draw on, sweet night, best friend
unto those cares
That do arise from painful
melancholy.
My life so ill through want of
comfort fares,
That unto thee I consecrate it
wholly,
Sweet night, draw on!
My griefs when they be told
To shades and darkness, find
some ease from paining.
And while thou all in silence dost
enfold,
I then shall have best time for my
complaining.

La nuit froide et sombre – Orlando di Lasso

La nuit froide et sombre
Couvrant d'obscure ombre
La terre et les cieux
Aussi doux que miel
Fait couler du ciel
Le sommeil aux yeux,
Puis le jour luisant
Au labeur duisant,
Sa lueur expose:
Et d'un tien divers
Ce grand univers
Tappisse et compose.

The night cold and somber
Covering with dark shade
The earth and skies
Brings sleep, sweet as honey,
Flowing from heaven
To the eyes.
Then the bright day,
Fitted for labour,
Exposes its brightness:
And with varied light adorns and perfects
This great universe.

Ecco mormorar l'onde – Claudio Monteverdi

Ecco mormorar l'onde
E tremolar le fronde
A l'aura matutina e gli arboroscelli,
E sovra i verdi rami i vaghi angelli
Cantar soavemente,
E rider l'oriente.
Ecco gia l'alba appare
E si specchia nel mare,
E rasserena il cielo,
E imperla il dolce gielo,
E gli alti monti indora.

Listen to the murmuring of the
waves and the trembling of leaves
as the morning breezes drift through
the bushes!
Beneath the green boughs the birds
sing so sweetly
and the eastern sky laughs.
Behold, the dawn appears,
and is reflected in the sea.
And brightens the sky
And makes the dew like pearls,
and the ancient hills are cast with
gold.

O, bella e vagh'aurora.
L'aura e tua messagiera,
e tu da l'aura,
Ch' ogni arso cor ristaura!

O resplendent sun!
The dawn is your messenger,
And you the dawn's
so that every heart is renewed.

Misericordias Domini K.222 –
Wolfgang Amadeus Mozart

Misericordias Domini
Cantabo in aeternum

The mercies of the Lord
I shall praise forever and ever.

Elegischer Gesang, Op. 118 –
Ludwig van Beethoven

Sanft wie du lebtest
has du vollendet.
Zu heilig für den Schmerz!
Kein Auge wein'
ob des himmlischen Geistes
Heimkehr.
Sanft wie du lebtest
ja, hast du vollendet.

Gently, as you lived,
you have passed away,
Too holy to know pain!
No eye is weeping
because of the heavenly spirit's
return home.
Gently, as you lived,
yea thus you have passed away.

O Tod, wie bitter bist du -
Max Reger

O Tod, wie bitter bist du,
Wenn an dich gedenket ein
Mensch,
Der gute Tage und genug hat,
Und ohne Sorgen lebet;
O Tod, wie bitter bist du,
Wenn an dich gedenket ein
Mensch, der gute Tage hat,
Und dem ed wohl geht in allen
Dingen,
Und wohl noch essen mag!

O Tod, wie wohl tust du,
Wie wohl tust du dem Dürftigen,
der da schwach und alt ist,
der in allen Sorgen steckt und
nichts Bessers zu hoffen noch zu
erwarten hat;
O Tod, wie wohl tust du.

O death, how bitter you are.
If a man is thinking of you whose
days are pleasant and sufficient, if a
man is thinking of you who endures
no hardship.
O death, how bitter you are.
If a man is thinking of you whose
days are pleasant and for whom
things prosper in all his doings, and
who can
still eat well!

O death, what balm you are, what
balm you are for one in need who is
weak and aged,
Who knows weariness and care and
who hopes for no better things in the
days to come.
O death, what balm you are.

Even such is Time –
Herbert Howells

Even such is time,
that takes in trust
Our youth, our joys, our all we have,
And pays us but with earth and dust;
Who, in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days;
But from this earth this grave, this dust,
My God shall raise me up, I trust!

Goin' Home
– Antonin Dvorak; Arr Michael Murray

Goin' home, goin' home
I'm just goin' home
Quiet light, some still day
I'm just goin' home

It's not far, just close by
Through an open door
Work all done, care laid by
Goin' to fear no more

Mother's there expecting me
Father's waiting, too
Lots of folk gathered there
All the friends I knew.

Nothing's lost, all's gain,
No more fret nor pain,No more stumbling on the way,
No more longing for the day,
Goin' to roam no more.

Morning star lights the way,
Restless dream all done
Shadows gone, break of day
Real life begun.

There's no break, there's no end
Just a living on
Wide awake with a smile
Goin' on and on.

Goin' home, goin' home
I'm just goin' home,
It's not far, just close by
Through an open door.

I am goin' home.
I'm just going home
Goin' home.

Recital Choir
Sopranos
Yan Bonnema
Rebecca Claborn
Amanda Clark
Erin Hooper
Meghan Rayment
Natalie Rayment
Mary-Ellen Rayner
Julie Sackey
Kimberley Taylor

Altos
Marianne Alacoque
Irene Apanovitch
Ruth Brodersen
Megan Crane
Susan Farrell
Isabelle Gallant
Tammy-Jo Mortensen
Abra Whitney

Tenors
Chris Andersen
Ben Doleac
Adam Ferland
Sten Thomson
Anthony Wynne

Basses
Jacques Arsenault
Denis Arseneau
Jeremy Doody
Scott Garland
Colin Labadie
Matthew Ma
Christopher Miller

Recital Instrumental Ensemble

First violin
Deborah Chang - Concertmistress,
Arlan Vries
Cynthia Johnston

Second violin
Amanda Alstad
Simon Fung
Emilie-Anne Neeland

Viola
Alexandra Campbell
Julia Hui
Darrell Soeteart

Violoncello
Kathleen Decaen
Julian Savaryn

Double Basse
Robyn Reekie

Continuo
Tammy-Jo Mortensen

A sincere thank-you to everyone
who made this evening possible.

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The Wirth Institute for Austrian and Central European Studies,
The Alberta Foundation for the Arts and The Department of Music present

LAFAYETTE STRING QUARTET

Music at Convocation Hall

Celebrating HAYDN

Sunday, November 15, 2009 at 2:00 pm
Convocation Hall, Arts Building

Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Alberta Foundation for the Arts

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

(Franz) Joseph Haydn

(1732-1809)

Op. 20, No. 4 in D Major, Hob. III: 34 (c. 1772)
    Allegro di molto
    Un poco Adagio affettuoso
    Allegretto alla zingarese
    Presto scherzando

Op. 33, No. 2 in Eb Major, Hob. III: 38 (the Joke) (c. 1781)
    Allegro moderato
    Scherzo: Allegro
    Largo e sostenuto
    Finale: Presto

Intermission

Op. 64, No. 5 in D Major, Hob. III: 63 (the Lark) (c. 1790)
    Allegro moderato
    Adagio: Cantabile
    Menuet: Allegretto
    Finale: Vivace

Op. 74, No. 2 in F Major, Hob. III: 73 (c. 1793)
    Allegro spiritoso
    Andante grazioso
    Menuet
    Finale: Presto

The Lafayette String Quartet
Ann Elliott-Goldschmid, violin
Sharon Stanis, violin
Joanna Hood, viola
Pamela Highbaugh Aloni, cello

Program Notes

(Franz) Joseph Haydn (1732-1809)

Franz Joseph Haydn emerged from very modest roots to become one of the world most innovative and influential musical figures. He was born on March 31, 1732 as the second of the twelve children of a wagon maker (and later market judge) Mathias Haydn and his wife Anna Maria in the village of Rohrau (Lower Austria). Of the twelve only six survived: Franz Joseph, his brothers Michael and Johann Evangelist and his three sisters Franziska, Anna Maria and Anna Katharina.

At the tender age of eight Haydn became a member of the Choir School of St. Stephen's Church in Vienna. This was the time of his only formal musical and general education. When his voice broke at the age of 17 (in 1749) he was dismissed, penniless, from the school,escaping the fate of becoming a castrato thanks to his father's intervention. He earned his meager living by giving keyboard lessons to children, playing the organ and violin in church services, busking as a violinist in street bands in Vienna and performing with various orchestras and chamber ensembles. He also intensified his study of composition, and began to make professional contacts that would reward him in later years.

Gradually his talent caught the attention of wealthy aristocratic patrons and in 1761, he entered the service of the Esterhazys, the richest and most powerful Hungarian noble family. He held the position of Kapellmeister to their court for almost thirty years under the patronage of Prince Paul and his successor, Prince Nicholas Esterhazy. He composed all the music requested by his patron for performances in the palaces of the family, which contained an opera house, a theatre, two concert halls and 126 guest rooms(!) He conducted the orchestra, coached the singers and oversaw the instruments and the music library.

Before long his fame had spread far and wide and his music became immensely popular all over Europe. Prince Nicholas Esterhazy died in 1790 and his successor dissolved the orchestra. Haydn was granted a pension. Shortly thereafter the impresario J.P. Salomon invited Haydn to travel to London in 1791 and again in 1794. He was celebrated by the English aristocracy and gave numerous successful concerts. He was also awarded an honorary doctorate from Oxford University and was received by the Royal Family.

Upon his return to Vienna he was recognized as the Austro-Hungarian Empire's greatest composer.

In May 1809, when Napoleon's armies captured Vienna, Napoleon himself ordered that an honor guard be placed outside the home where Haydn lay dying. He passed away May 31, 1809, at the age of seventy-seven and the Requiem of one his most famous pupils, Wolfgang Amadeus Mozart, was sung at his memorial service.

Haydn was a person of great warmth, kindness, graciousness and generosity, thus earning him the nickname, "Papa Haydn". He was also known as the father of the symphony and the string quartet and composed no less than 104 symphonies, 68 string quartets, 34 string trios, 45 piano trios, 2 oratorios, 6 masses, as well as numerous miscellaneous chamber works, and instrumental concertos.

Each of the String Quartet Opuses performed this evening comprises six string quartets and represent Joseph Haydn at different stages of his compositional life. He earned the sobriquet "the father of the string quartet" with the composition of the quartets Opus 20. Haydn's genius for innovation in compositional techniques in these quartets influenced string quartet writing for the next 200 years. At the time he wrote these works he was well established in the household of the Esterhazys.

The Quartet Number 4 in D Major is the most popular of the cycle; hymn-like opening and startling musical surprises of the first movement, second violin and viola concertante duet in the opening of the second movement, the passionate and dancing gypsy motifs of the third movement with a significant cello solo in the trio section and flashy virtuoso writing for the first violin in the final movement. The quartet ends tenderly pianissimo.

Haydn published his Opus 33 quartets ten years after his Opus 20 and wrote that they were composed in "an entirely new and particular manner". The second of the Opus 33string quartets is nicknamed "The Joke", for reasons that become evident towards the end of the final movement (timing, harmony and dynamic). In Haydn's day it was common for audiences to talk and laugh during performances, expressing their understanding of implied musical humor and dialogue. It was less common to cough! Haydn was naturally playful and witty and enjoyed toying with the audience with the use of compositional strategies to engage the listener in humorous interaction.

The quartets of Opus 64 written in 1790 (known as the "Tost" quartets) present Haydn at his most inspired and inventive and were among his last compositions whilst still working for the Esterhazy family. "The Lark" (not Haydn's own subtitle) quartet (number five of this set) has long been one of the composer's most popular works. Its name is suggested by the soaring theme of the first movement played by the first violin high on the E string in response to the opening staccato chords in the second violin, viola and cello.

By the time Haydn wrote his quartets Opus 74 in 1793 he knew that he had to dedicate them to a wealthy patron of the arts, in this case Count Anton Georg Apponyi, who paid him 100 ducats for the honor. They were composed for performances in London and reflect a grander and more adventurous musical and instrumental style prompting musical historians to refer to these quartets as representing the "dawn of Romanticism".

Notes by T Prochazka

THE LAFAYETTE STRING QUARTET

In July 2006, the four women of the Lafayette String Quartet celebrated 20 years of making music together!

Artists-in-Residence at the University of Victoria's School of Music in British Columbia since 1991, their dedication and skill have played a major role in building one of the finest music schools in Canada. Students from all over North America are attracted to the Lafayette's widely respected coaching and teaching skills.

Formed in Detroit, Michigan, the Lafayette String Quartet has, from its beginning combined the two disciplines of performing and teaching to sustain them as artists. With the support of the Ford Motor Co. and a Chamber Music American Residency Grant, they taught for several years in Detroit, where they shared their enthusiasm and love of music with young students at the Center for Creative Studies - Institute of Music and Dance as well as at Oakland University in Rochester, Mi.

Early in the Quartet's career, they garnered major competition prizes, including the Portsmouth International String Quartet Competition and the Grand Prize at the Fischoff National Chamber Music Competition, and embarked on extensive study with chamber musicians of international stature: two years with the Cleveland Quartet at the Eastman School as winners of the Cleveland Quartet Competition, coaching with members of the Amadeus and Alban Berg Quartets, and long-term musical coaching from their mentor, the late Rostislav Dubinsky, former primarius of the Borodin Quartet.

In 1988 the Quartet was described by Musical America magazine as "Young Artists to Watch", and has provided ample proof of the astuteness of that choice. Defying the odds in the demanding world of string quartets, the four women of the Lafayette Quartet have stayed together and flourished artistically for over 20 years.

In the 2000-2001 season they offered the Victoria audience the entire Beethoven Cycle in a six-concert series. They have since performed the cycle in Waterloo, Ontario and in Winnipeg, Manitoba.

In addition to their affinity for Beethoven, the Lafayette Quartet enjoys performing music from all eras of the vast output of quartet literature. Commissioned in celebration of their 20th anniversary, the LSQ will be performing R. Murray Shafer's 11th String Quartet in many of their spring programs. Their CD "Death and the Maiden" on the CBC label (featuring that great work of Franz Schubert as well as the quartets of Fanny Mendelssohn-Hensel and Rebecca Clarke), was awarded the 2003 Western Canadian Music Award for Outstanding Classical Recording and their recordings on the Dorian and AdLar labels have received universal critical acclaim.

The Quartet has had the privilege of collaborating with numerous wonderful artists from all over North America and Europe. This year alone, they are performing with Luba Edlina, James Campbell, Flavio Varani, YarivAloni, Paula Kiffner and Gary Karr.

The Lafayette String Quartet is the subject of the author David Round's book "The Four and the One", published in 1998.

Violinist Ann Elliott-Goldschmid is a founding member of the renowned Lafayette String Quartet, Artists in Residence at the University of Victoria, Victoria, British Columbia. A native of New Brunswick, Canada, she was greatly influenced by both of her parents, pianist Patricia Grant Lewis and composer and conductor, Carleton Elliott. Early, formative studies were with Pauline Harborn, then later with Victor Yampolsky who remained her mentor until finishing her studies at Boston University. Ann has been the recipient of many awards and scholarships; in her early years she was the star of the New Brunswick Music Festival and won the Canadian National Music Festival. She was awarded a full scholarship to study at Boston University and was twice awarded the certificate for outstanding performer. She was the winner of the BU Concerto Competition and was active in the concertizing scene of Boston while still a student there. She was the first violinist of the Honors String Quartet, working closely with Eugene Lehner and EndelKalam. For two summers she was awarded scholarships to study in Zurich, Switzerland with Nathan Milstein and in Ammerland, Germany with Denes Zsigmondy. She was a full-time member of the Emanuel Chamber Players and the Harvard Chamber Orchestra and was in demand as a free-lance musician.

In 1984 she accepted the position as assistant concertmaster of the newly formed Renaissance City Chamber Players in Detroit and it was there that she met her colleagues in the Lafayette String Quartet. After leaving the Chamber Orchestra, Ann taught violin and chamber music at the Center for Creative Studies, the Rochester Conservatory of Music and at Oakland University where the members of the Lafayette Quartet were in residence. She gave numerous recitals in the Detroit area primarily collaborating with pianists FlavioVarani and Dati Mehta.

Though working together beforehand, it was in July of 1986 that the Lafayette String Quartet's career was officially launched. That same year the LSQ won the Cleveland Quartet Competition resulting in two years of study with members of the Cleveland Quartet at the Eastman School of Music. Ann studied with Donald Weilerstein both as a soloist and as a chamber musician. Charlie Castleman and Lynn Blakesly were also wonderful influences. Until his untimely death in December of 1997 however, it was Rostislav Dubinsky, primarius of the Borodin Quartet, who remained the musical father for all of the members of the LSQ. It was his belief in the quartet; his dedication to them as individuals and his constant encouragement that enabled the LSQ to continue working as a foursome for over 20 years, a feat no other all-female quartet has managed.

Active in the music scene of Victoria and abroad, Ann is concertmaster of the Galiano Ensemble, is a regular guest of the Olympic Music Festival and the EineKleine Summer Music Festival. A huge advocate for Strings in the public schools, she along with her colleague Pamela Highbaugh Aloni, conceived of and team-teach the Strings Mentoring program at UVic. She has been an instructor for the CYMC, the National Youth Orchestra of Canada, and the Egmont Summer Music Festival. She is in great demand as a violin and chamber music coach, adjudicator and player.

Ann has recorded numerous times for CBC radio both as a soloist and with the Lafayette String Quartet. Along with the many recordings of the LSQ, Ann and her mother have recorded Murray Adaskin's first Sonata for Violin and Piano (AdLar), and she has recently finished recording Beethoven string trios arranged for guitar with her UVic colleagues Alex Dunn, guitar, Lanny Pollet, flute and Joanna Hood, viola.

An avid, but amateur horsewoman, Ann is also the wife of Robert Goldschmid and the mother of Ella and Abby.

Sharon Stanis has had a multi-faceted career as a chamber musician, soloist, and educator. As a co-founder of the Lafayette String Quartet, she has toured extensively in North America and Europe. The quartet garnered prizes from the Fischoff Chamber Music Competition and the Portsmouth (England) International String Quartet Competition.

Ms. Stanis has appeared as soloist with the Victoria Symphony and the Palm Court Orchestra; and has served as concertmaster of the Victoria Symphony in the Summer Festival Series. At Basses Loaded IV, Ms. Stanis performed the Bottesini Grand Duo with Gary Karr. In addition to being a member of the Galiano and Aventa Ensembles, she is a frequent guest artist on the EineKleine Summer Music Series.

A dedicated and enthusiastic teacher, Ms Stanis is currently an Artist-in-Residence at the University of Victoria, where she teaches violin and coaches chamber music. She adjudicates numerous festivals across Canada, enjoys giving master classes throughout North America, and has coached the violinists of the Victoria Youth Orchestra. She served as an associate instructor in the music history department at Indiana University.

Before coming to Victoria, Ms. Stanis was a member of the Renaissance City Chamber Players, and on faculty at Oakland University and The Institute of Music and Dance in Detroit.

Originally from Cleveland, Ohio, Ms. Stanis studied with Linda and David Cerone, Gary Kosloski, Henryk Kowalski, and Peter Salaff. She received her BM and MM from Indiana University, where she coached with Rostislav Dubinsky who was integral in the formation of the Lafayette String Quartet. Other coaches include members of the Cleveland, Alban Berg, and Amadeus Quartets.

In addition to the seven compact discs recorded with the Lafayette Quartet, Ms. Stanis has recorded the Murray Adaskin Second Violin Sonata, the John Mills-Cockell Concerto of Deliverance, and the soundtrack of Criminal Acts by Tobin Stokes. She is the violinist in the theme music from the television show Bob and Margaret, composed by Patrick Godfrey.

Originally from Seattle, **Joanna Hood** studied viola with Isadore Tinkleman at the San Francisco Conservatory of Music and Abraham Skernick at Indiana University School of Music in Bloomington. Since 1986, Ms. Hood has played with the Lafayette String Quartet, which she co-founded. As artist-in-residence at the University of Victoria, in Victoria, BC, she teaches viola and chamber music. She performs with Victoria's Galiano Ensemble, as well as the Loma Mar Quartet and Orchestra of St. Luke's (both in New York City), and Eclipse Quartet, a Los Angeles based new music group.

Ms Hood has been a committed teacher since 1983, when she was associate instructor at Indiana University. In 1986, she taught viola at the Institute of Music and Dance, in Detroit, Michigan, and served as artist-in-residence at Oakland University, in Rochester, Michigan.

Ms. Hood performs with the Loma Mar Quartet based in New York. She helped found the group in 1997, for the Bard Music Festival (when a classical style quartet was needed). Since then, they have collaborated with Sir Paul McCartney in a performance, and a recording of his music, titled "Working Classical" (on the EMI label), and A Garland for Linda (Selections) also on the EMI label. Also along with the other members of the Loma Mar Quartet she has been principal viola with the Lincoln Center Jazz orchestra, as well as making a recording with Jazz singer Claudia Acuña.

With pianist Karen Enns she has performed recitals in Canada and the United States, and has commissioned works for the viola by Murray Adaskin, Al Hood and Justin Haynes.

Performing original compositions with Eclipse quartet, they recently created music for the BRAVO! Canada dance piece Opium, with the Suddenly Dance Company. The group has given world premiers of quartets by composers such as, Zeena Parkins, Justin Haynes, David Jaffe, and Carla Kihlstedt.

Throughout her career, along with concerts in Canada, the US and abroad, Ms. Hood has broadcast for CBC and NPR, and other radio stations, worldwide. She has also participated in the Spoleto Festival, Olympic Music Festival, the Adam New Zealand Chamber Music Festival, and the Caramoor International Festival (with the Orchestra of St. Luke's), among others. She plays on an English viola made in 1754 by Edmund Areaton.

Praised for her "meltingly beautiful solos" *The Detroit News* and for performances of "depth and insight" *Times Colonist*, Cellist **Pamela Highbaugh Aloni** has enjoyed performing both as a chamber musician and soloist in North America and Europe. Pamela is a co-founding member of the Lafayette String Quartet, Artists-in-Residence at the University of Victoria. With the ensemble she has won prizes in the Fischoff National Chamber Music Competition, the Portsmouth (England) International String Quartet Competition, the Cleveland String Quartet Residency Competition and in 1988 was cited as one of Musical America's "Young Artists to Watch".

A native of California, Ms. HighbaughAloni has appeared throughout California and later in Detroit, Michigan, where she served as principal cellist with the Renaissance City Chamber Players. She was a Ford Motor Company Artist-in-Residence at the Center for Creative Studies Institute of Music and Dance and a faculty member at Oakland University in Rochester, Michigan. Prior to this position she earned her BMus and MMus degrees in music from California State University, Northridge and Indiana University, respectively. Her principal teachers have included, Peter Rejto, Janos Starker and Paul Katz.

Since 1991, Pamela has been an Artist-in-Residence at the University of Victoria where she teaches both cello and chamber music courses. It is from this base in Victoria that she and the members of the quartet have continued to perform and record while maintaining their leadership in one of the strongest university string programs in Canada. The quartet celebrated the millennium year 2000 by devoting their season to the performance of all sixteen string quartet of Ludwig van Beethoven. Their recent CBC recording with Schubert's "Death and the Maiden" was awarded "Outstanding Classical Recording of the Year" for 2003 by the Western Canada Music Awards.

In the summer, Ms. Highbaugh Aloni serves on the faculty at the Courtenay Youth Music School and Festival in Upper Vancouver Island. She has performed as soloist with the Victoria Chamber Orchestra and has been a guest artist with various chamber groups including the Vetta Ensemble of Vancouver, the Victoria Summer Festival, Eine Kleine Summer Music, Chamber Music San Juan, the Victoria Symphony's Summer Cathedral Series and is principal cellist with the Galiano Ensemble. She has recorded six compact discs for the Dorian, CBC and AdLar labels, has been heard on NPR's St. Paul Sunday Morning, and can be regularly heard on the CBC Radio Two. She plays on a George Craske Cello made in England, 1850.

Music

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and
The Alberta Foundation for the Arts.

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In Recital

Sarah Toane, soprano

with

Jessica Robertson, piano

Monday, November 16, 2009 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

Program

Rêve d'Amour	Gabriel Fauré (1845-1924)
Beau Soir	Claude Debussy (1862-1918)
Die Nacht Zueignung	Johann Strauss (1864-1949)
From *The Tender Land* Laurie's Entrance	Aaron Copland (1900-1990)
Oh! take him gently from the pile	John Eccles (1668-1735)

At this time we will take a brief five minute intermission

From *Les Amants Trahis* Echo! combien de fois aije su vous instruire Des faveurs dont amour Ma bergère a trahi sa foi; Ne finirez vous point de si honteux regrets? Quand une volage beauté D'un tender amour brise la chaîne	Jean-Phillipe Rameau (1683-1764)

Jacques Arsenault, baritone
Kelly Kim, harpsichord

From *La Bohème* Quando men vo	Giacomo Puccini (1858-1924)
Quatro madrigales amatorio ¿Con qué la lavaré? Vos me matásteis ¿De dónde venís, amore? De los álamos vengo, madre	Joaquìn Rodrigo (1901-1999)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Toane.

Translations

Rêve d'Amour
(Dream of Love)
If there is a charming lawn
that the heaven waters,
where in every season is born
some blossoming flower,
where one gathers whole handfuls
of lily, honeysuckle and jasmine,
I want to make of it the path
where your foot may step.

If there is a loving breast,
that is ruled by honour,
whose tender devotion
has nothing morose about it,
if that noble breast always
beats for a worthy goal,
I want to make of it the cushion
where your forehead may rest.

If there is a dream of love
scented with a rose,
where everyday is found
some sweet thing,
a dream that god blesses,
in which one soul unites with another,
oh! I want to make of it the nest
where your heart may rest.

Beau Soir
(Beautiful Evening)
When in the setting sun the rivers are rose,
and when a warm rustle of breeze
crosses the wheat fields
a counsel to be happy seems to come
forth from all things
and ascend to the fearful heart;
a counsel to relish the charm of being in this world
while one is young and while the evening is beautiful,
for we all are going away as this wave goes away
it to the sea, we to the grave!

Die Nacht
(The Night)
Out of the woods treads night,
out of the trees she gently steals
she looks around in a wide circle
now be careful
All the lights of this world,
all flowers, all colours
she erases and she steals the sheaves
away from the field

She takes everything, whatsoever is lovely,
takes the silver away from the river,
takes from the copper roof of the cathedrals
away the gold.

The shrub stands plundered;
come closer, soul to soul,
oh the night, I am afraid, she steals
you from me, too.

Zueignung
(Devotion)
Ah you know it dear soul
that, far from you, I languish,
love causes hearts to ache
to you my thanks!

Once drinking to freedom,
I raised my amethyst cup
and you blessed the drink
to you my thanks!

You exorcised the evil spirits in it,
so that I, as never before
cleansed and freed, sank upon your breast
to you my thanks!

The Tender Land – Laurie's Entrance
Once I thought I'd never grow tall as this fence
Time dragged heavy and slow
But April came and August went before I knew just what they meant
And little by little I grew
And as I grew I came to know how fast the time could go

Once I thought I'd never go outside this fence
This space was plenty for me
But I walked down the road one day and just what happened I can't say
And little by little it came to be
That line between the earth and sky came beckoning to me

Now the time has grown so short, the world has grown so wide
I'll be graduated soon. Eh am I strange inside?

What makes me think I'd like to try to go down all those roads beyond that line
Above the earth and 'neath the sky
Tomorrow when I sit upon the graduation platform stand
I know my hand will shake
When I reach out to take that paper with the ribboned band

Now that all the learning's done, oh who knows what may now begin?
Oh it's so strange. I'm strange inside
The time has grown so short, the world so wide.

Oh! take him gently from the pile

Oh! take him gently from the pile,
And lay him here to rest;
And I will scorch for him the while:
If he must burn, then burn him in my breast,
For there is fire, there is flame enough to set the world on fire.

I'm armed and declare for a vigorous war; By my bow and my quiver I swear,
Not a rebel to love will I spare;
This shaft I will draw to the head, and shoot the great Persian dead.
The tyrant shall die: There's one will deny him;
Let him court her with crowns she shall fly him, there's one that shall fly him;
This shaft I will draw to the head, and shoot the great archer, shoot him dead.

Les Amants Trahis

(The Betrayed Lovers)
(Tircis) Echo, how often have I told you of the favours
With which Cupid rewards my lively ardour;
Begin today, begin to speak once again
Of the torments whose rigours I still do not know.
I come to cry on your bosom.
(Damon) Myself, I come here to laugh.

My sherpherdess has broken her promise;
For her fickle heart
My passion has no more appeal.
(Tircis) Let us share our regrets and tears
(Damon) We would be mad to shed tears.
(Tircis) Weep, Damon.
(Damon) Laugh, Tircis.
(Duo) open your heart to me.
(Damon) Will you not discard such shameful regrets?
(Tircis) 'Tis Done, I agree, I submit to your wisdom.
Dear friend, you bring peace to my heart once more.
Let us forget Cloris forever,
Let us forget her love, her scorn, her beauty,
Let us forget even my weakness.

(Duo) When a fickle beauty
Breaks the chain of a tender love
Our tears flatter her vanity.
She would laugh at our pain. Let us laugh at her fickleness.

A heart capable of changing
Is worth little regret.
Let us beware and take care
It is in forgetting the coquette
That one must seek revenge.

Quando men vo

(When I go out)
When I go out alone in the street people stop and stare
And they all study me in my beauty from head to foot
And then I savor the subtle longing that comes from their eyes
They know how to appreciate, beneath obvious charms, all the hidden beauty
Thus the flow of desire completely surrounds me
It makes me happy!
And you who know, who remember and are melting with passion-you avoid me so?
I know well: your sufferings- you don't want to tell them,
I know well, but you feel like you are dying!

¿Con qué la lavaré?

(With what then may I bathe)
With what then may I bathe
The bloom upon my beauty?
With what then may I bathe?
Who life has made so twisted?
The wives and mothers wash them
With water fresh from lemons
I'll wash my marks of anguish,
I'll wash my marks of anguish
With tears wrung from my sorrow.

Vos me matasteis
(You have destroyed me)
You have destroyed me
Child of the long tresses
With love you have killed me
On the banks by a river
I saw a virgin
Child of the long tresses
With love you have killed me.

¿De dónde venís, amore?
(From where have you come my Love?)
From where have you come my love
I know full well where you have been
From where have you come my love
I know very well, know full well
Where you have been
From where you have come my lover
I have been a witness
I know where you've come from
I know where you've been to
Ah! From where!

De los álamos vengo, madre
(I have been by the poplars, mother)
I have been by the poplars, mother
I've seen how their branches swayed in the breezes.
By the poplar trees of Sevilla
I have seen my beautiful lover
I have been by the poplars, mother
I've seen how their branches swayed in the breezes
By the poplar trees of Sevilla
Seen my beautiful lover.

DEPARTMENT OF
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UNIVERSITY OF ALBERTA

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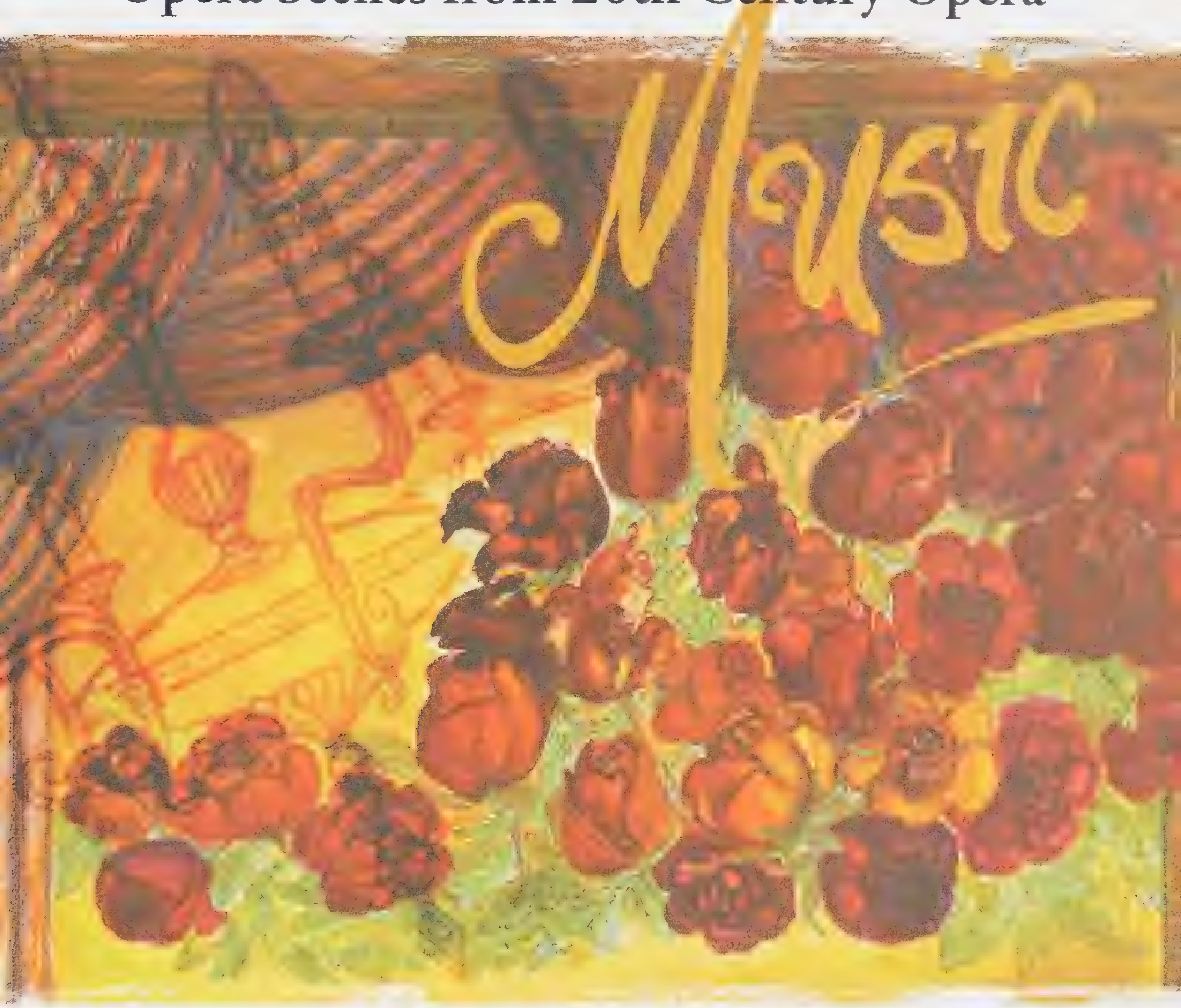
The University of Alberta Department of Music presents:

AN EVENING OF OPERA

Opera Scenes from 20th Century Opera



The University of Alberta OPERA WORKSHOP
Director Brian McIntosh
Head coach/accompanist Leanne Regehr
Accompanist Kyung-A Lee

Friday & Saturday, November 20 & 21, 2009 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
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Casts (in order of appearance)

Overture from **Le Nozze di Figaro** (1786) — Wolfgang Amadeus Mozart (1756-1791)

Jessica McMillan, Flute
Matt Jaffray, Oboe
Christopher Mann, Clarinet
Michael Clark, Horn
Matt Nickel, Bassoon

A Midsummer Night's Dream(1959-60) — Benjamin Britten (1913-1976)
Libretto: Benjamin Britten & Peter Pears, after William Shakespeare

	November 20th	November 21st
Fairies chorus	Megan Chartrand, Annette Martens, Tara Faria, Ainslie Fowler, Mirjam Frank, Isabel Davis, Kimberley Taylor	
Solo fairies	Jessica Wagner, Laura Miller, Ashley Rees, Alesha Bogdan, Elianna Lisan, Caitlyn Triebel	
Cobweb	Laura Miller	
Puck	Nevada Collins-Lee	
Tytania	Jodi Penner	Nansee Hughes
Oberon	Charlotte Burrowes	
Lysander	Cole McIver	
Hermia	Michelle Stannard	
Helena	Amanda Massey	Janice Marple
Demetrius	Greg Trumble	
Quince	Scott Garland	
Flute	Darin Grant	
Snout	John Fedor	
Starveling	Adam Arnold	
Bottom	Jihwan Cho	
Snug	Jacques Arsenault	

The Fool (1953) — Harry Somers (1925-1999)
Libretto: Michael Fram

	November 20th	November 21st
Queen	Charlotte Burrowes	
Lady in Waiting	Megan Chartrand	Nevada Collins-Lee
Fool	Adam Arnold	

The Tender Land (1954) Aaron Copland
Libretto: Horace Everett (pseudonym of Erik Johns) (1900-1990)

Ma Moss	Krista Lessard	
Beth Moss	Annette Martens	Alesha Bogdan
Mr. Splinters	Adam Arnold	
Laurie Moss	Sarah Toane	Mary Ellen Rayner

Intermission

Riders to the Sea (1925-1932) Ralph Vaughan Williams
Libretto: Ralph Vaughan Williams after J. M. Synge (1872-1958)

Cathleen	Isabel Davis	Megan Chartrand
Nora	Tara Faria	Ashley Rees
Maurya	Krista Lessard	Abra Whitney
Bartley	Greg Trumble	Scott Garland

The Consul (1949) Gian Carlo Menotti
Libretto: Gian Carlo Menotti (1911-2007)

Magician	Cole McIver	
Secretary	Michelle Stannard	
Anna Gomez	Kimberley Taylor	Annette Martens
Mr. Kofner	Jacques Arsenault	Jihwan Cho
Vera Boronel	Abra Whitney	Ainslie Fowler
Foreign Woman	Mirjam Frank	Amanda Massey
Magda Sorel	Janice Marple	Jodi Penner

Susannah (1955) Carlisle Floyd
Libretto: Carlisle Floyd (b. 1926)

Mrs. Gleaton	Nansee Hughes	Laura Miller
Mrs. Hayes	Nevada Collins-Lee	Jessica Wagner
Mrs. McLean	Michelle Stannard	
Mrs. Ott	Abra Whitney	Krista Lessard
Elder McLean	Jihwan Cho	
Elder Hayes	Scott Garland	
Elder Gleaton	Adam Arnold	
Elder Ott	Greg Trumble	
Rev. Olin Blitch	Jacques Arsenault	
Little Bat	Darin Grant	
Susannah	Mary Ellen Rayner	Sarah Toane

BRIAN M^{c}INTOSH, bass-baritone

Canadian Brian M^{c}Intosh has earned international acclaim with his full bass-baritone voice. He is a regular performer with North America's leading opera companies and orchestras as well as with opera-houses and festivals across Europe. His most recent work includes Banquo in **MacBeth** with Opera Montreal, Dr. Grenvil in **La Traviata** with Edmonton Opera, Sacristan in **Tosca** with Calgary Opera, Bartolo in **Barbiere di Siviglia** with Schlossfestspiele Zwingenberg, Peneios in **Daphne** with Pacific Opera Victoria, Lodovico in **Otello** with Opera Lyra Ottawa and Manitoba Opera, Haly in **Italiana in Algeri** with Vancouver Opera, Luther and Crespel in **Tales of Hoffmann** with Virginia Opera, Bartolo in **Nozze di Figaro** with New Orleans Opera and Nourabad in **Pearl Fishers** with New York City Opera. In Alberta, he has performed the title role in **The Mikado,** Bailli in **Werther** and Capulet in **Romeo et Juliette** with Calgary Opera, as well as Truelove in **Rakes Progress** and Sam in **Un Ballo in Maschera** with Edmonton Opera. Upcoming engagements include Lodovico in **Otello** with Edmonton Opera and a recital for Opera Nuova Cabaret. Brian McIntosh is Professor of Voice and Opera at the University of Alberta.

LEANNE REGEHR

Leanne Regehr is a versatile pianist who has worked in opera, choral, recital and symphonic settings across Canada and the United States. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, and the Aspen Music Festival where she performed in collaboration with the Aspen Santa Fe Ballet. Leanne recently completed her Doctor of Music in Piano Performance from Northwestern University in Evanston, Illinois. Her coaches and teachers have included Stéphane Lemelin, Janet Scott Hoyt, Julian Martin, Ann Schein, Alan Chow and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and continues to be actively involved in opera. She was a staff pianist for Sherrill Milnes" VoicExperience Program in Orlando and has worked as a repetiteur for Shreveport Opera, Mercury Opera, and Edmonton Opera. In addition to her position as the coach for the University of Alberta's Opera Workshop program, Leanne also teaches piano at The King's University College. She is the accompanist for the Richard Eaton Singers, and is often engaged as an adjudicator and collaborative artist.

KYUNG-A LEE

Kyung-A Lee graduated with a Masters degree in Music (Performance Piano) in spring 2009 from U of Alberta. She attended the summer session of the prestigious Schubert Institute in Baden bei Wien, Austria in the summer of 2009. Kyung-A teaches locally and is busy choosing her next point of study for a Doctorate degree.

Acknowledgements and Thanks

Thanks to:
Beth Lim, Tim Khaner, Laura Snyder,
Megan Dart, Russ Baker, Pat Strain
Edmonton Opera and Brianna Wells

Please plan to attend our
fully-staged production of

Handel's comic opera
Serse

February 25-28, 2010

8:00 pm

Timms Centre for the Arts
Tickets available at the door
or in advance through InfoLink

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster
Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

0309-E001-CPS-7773

The University of Alberta Department of Music presents:

CONTEMPO

Andriy Talpash and Roger Admiral
Directors

Sunday, November 22, 2009 at 7:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

durch (2005)	Mark André (b.1964)

Stephen Lewis, soprano saxophone
Reg Kachanowski, percussion
Sandra Joy, piano

Quartet, Op. 22 (1932) I. Sehr massig II. Sehr schwungvoll	Anton Webern (1883-1945)

Alexandra Campbell, violin
Rachel Soong, clarinet
Megan Teha, tenor saxophone
Yu-Ting Lin, piano

temA (1968)	Helmut Lachenmann (b. 1935)

Mirjam Frank, voice
Jessica McMillan, flute
Julian Savaryn, cello

Environnements improvisés (2002)	André Ristic (b. 1972)

Jessica McMillan, flute
Rachel Soong, clarinet
Reg Kachanowski, percussion
Sandra Joy, piano
Alexandra Campbell, violin
Julian Savaryn, cello

Rigirio (2000)	Stefano Gervasoni (b. 1962)

Steven Lewis, baritone saxophone
Tina Chia, percussion
Yu-Ting Lin, piano

Plekto (1993)	Iannis Xenakis (1922-2001)

Jessica McMillan, flute
Rachel Soong, clarinet
Tina Chia, percussion
Sandra Joy, piano
Alexandra Campbell, violin
Julian Savaryn, cello

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

2003-EXP-CRS-7779

The University of Alberta Department of Music presents:

MONDAY NOON MUSIC

Meng-Chia Eng, baritone
Patricia Tao, piano

Monday, November 23, 2009 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Adelaide, Op.46
Der Kuß, Op.128
Ich liebe dich

Ludwig van Beethoven
(1770-1827)

Die Forelle, Op.32
Ständchen
An die Musik, Op.88 No. 4

Franz Schubert
(1797-1828)

Dichterliebe, Op. 48
  Im wunderschönen Monat Mai
  Aus meinen Tränen sprießen
  Die Rose, die Lilie, die Taube, die Sonne
  Wenn ich in deine Augen she
  Ich will meine Seele tauchen
  Im Rhein, im heiligen Strome
  Ich grolle nicht
  Und wüßten's die Blumen, die kleinen
  Das ist ein Flöten und Geigen
  Hör' ich das Liedchen klingen
  Ein Jüngling liebt ein Mädchen
  Am leuchtenden Sommermorgen
  Ich hab' im Traum geweinet
  Allnächtlich im Traume
  Aus alten Märchen winkt es
  Die alten, bösen Lieder

Robert Schumann
(1810-1856)

Musicians

Meng-Chia Eng was born in Singapore and studied at the Royal College of Music in London, where he obtained the ARCM Diploma and the Post Graduate Certificate for solo singing. He continued his training in the opera school in the Hochschule für Musik in München under the DAAD scholarship and simultaneously worked with the distinguished teachers Arrigo Pola and Carlo Bergonzi in Italy.

Meng-Chia Eng has made regular appearance in opera and concerts as well as performing on radio and television and with the Singapore Symphony Orchestra and Lyric Opera in Singapore. He has participated in several tours in Canada, the USA and the Seoul International

Music Festival in Korea. Further engagements took him to Lisbon, Brüssels, Italy, Budapest, Taipei, Malaysia and Germany. Meng-Chia Eng performed concert tours in November-December 2006 in Singapore, Malaysia, and Indonesia by singing the Messiah, Mozart's Requiem, C minor Mass and had particular success by singing Schubert's complete song cycle "Die Winterreise" in Taipei and Koahsiung in Taiwan.

In addition to his work as a soloist, Meng-Chia Eng is a member of the renowned Bayreuth Festival Chorus and the Concert Chorus of the Bavarian Radio Choir.

From 1999-2002, he was the Artistic Director of Musica Cantabile and Music Director of The International Festival Chorus, voice trainer and conductor for seven schools and junior college choirs, and singing teacher for La-Salle SIA College of Arts in Singapore. He was invited as a jury member in East Malaysia and the Malaysia singing competitions for secondary schools and its open sections in 1999 and 2000. In March 2007, he was invited by the Hong Kong Schools of music to adjudicate the solo, duet singing and choir categories of their music competition.

Since September 2004 Meng-Chia Eng has been appointed as International Representative for Korean Chamber Orchestra, HEXA Performing Arts Plan Co. Ltd., in Seoul, Korea and Artists Management for Europe-Asia. He is also the artist manager to several world class musicians, singers, orchestras and professional choirs, such as the Bayerischerundfunkchor from Munich, the Swedish Radio choir, the Parma Soloists Ensemble (from the Parma Opera Orchestra) Italy, the Philharmonic Chamber Choir of Europe, two famous tenors: Marco Berti and Arronica (both are regular singers for the Met, Verona, Convent Garden, etc) and many others singers. He regularly brings these artists to Asia.

Pianist **Patricia Tao** leads an active career as performer, teacher and concert organizer. She has performed as both soloist and chamber musician throughout North America and Europe, with numerous tours in the United States for Columbia Artist's Community Concerts and in Europe under the auspices of the U.S government as an "Artistic Ambassador." As founding member of the Guild Trio for ten years, she premiered and commissioned new works of leading American composers, including William Bolcom, Harvey Sollberger and Sheila Silver. With the Guild Trio, she served as "Trio-in-Residence" at the Tanglewood Music Center, Guild Hall in East Hampton, New York, the University of Virginia, and the Medical School of the State University of New York at Stony Brook. Ms. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," CBC's "Our Music," Chicago's WFMT, as well as the public television series "Premiere Performances" out of St. Louis. Recordings include "To the Spirit Unconquered" on CRI, a solo recording of Schubert, Liszt and Corigliano on the Arktos label, and Romantic works for cello and piano with cellist Marina Hoover on the Centaur label. Ms. Tao is now a member of *Trio Voce*, with whom she has most recently performed in New York, Los Angeles, and Chicago. This year, the Trio will be recording the trios of Shostakovich and Mieczyslaw Weinberg and next season will premier a new work written for them by composer Jonathan Berger. Ms. Tao is also the artistic director of the Hear's to your Health Concerts at the University of Alberta, and the Edmonton Chamber Music Society's Summer Solstice Festival. Ms. Tao holds degrees from Harvard University, Indiana University and her doctorate from SUNY/Stony Brook, where her teachers included Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has taught at the University of Virginia, Western Washington University and is currently Associate Professor of Music at the University of Alberta.

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The University of Alberta Department of Music presents:

HEAR'S TO YOUR HEALTH

Meng-Chia Eng, baritone
Patricia Tao, piano

Tuesday, November 24, 2009 at 5:00 pm
Foyer, Bernard Snell Auditorium, University Hospital

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Adelaide, Op.46
Der Kuß, Op.128
Ich liebe dich
Ludwig van Beethoven
(1770-1827)

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Ständchen
An die Musik, Op.88 No. 4
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Robert Schumann
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From 1999-2002, he was the Artistic Director of Musica Cantabile and Music Director of The International Festival Chorus, voice trainer and conductor for seven schools and junior college choirs, and singing teacher for La-Salle SIA College of Arts in Singapore. He was invited as a jury member in East Malaysia and the Malaysia singing competitions for secondary schools and its open sections in 1999 and 2000. In March 2007, he was invited by the Hong Kong Schools of music to adjudicate the solo, duet singing and choir categories of their music competition.

Since September 2004 Meng-Chia Eng has been appointed as International Representative for Korean Chamber Orchestra, HEXA Performing Arts Plan Co. Ltd., in Seoul, Korea and Artists Management for Europe-Asia. He is also the artist manager to several world class musicians, singers, orchestras and professional choirs, such as the Bayerischerundfunkchor from Munich, the Swedish Radio choir, the Parma Soloists Ensemble (from the Parma Opera Orchestra) Italy, the Philharmonic Chamber Choir of Europe, two famous tenors: Marco Berti and Arronica (both are regular singers for the Met, Verona, Convent Garden, etc) and many others singers. He regularly brings these artists to Asia.

Pianist **Patricia Tao** leads an active career as performer, teacher and concert organizer. She has performed as both soloist and chamber musician throughout North America and Europe, with numerous tours in the United States for Columbia Artist's Community Concerts and in Europe under the auspices of the U.S government as an "Artistic Ambassador." As founding member of the Guild Trio for ten years, she premiered and commissioned new works of leading American composers, including William Bolcom, Harvey Sollberger and Sheila Silver. With the Guild Trio, she served as "Trio-in-Residence" at the Tanglewood Music Center, Guild Hall in East Hampton, New York, the University of Virginia, and the Medical School of the State University of New York at Stony Brook. Ms. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," CBC's "Our Music," Chicago's WFMT, as well as the public television series "Premiere Performances" out of St. Louis. Recordings include "To the Spirit Unconquered" on CRI, a solo recording of Schubert, Liszt and Corigliano on the Arktos label, and Romantic works for cello and piano with cellist Marina Hoover on the Centaur label. Ms. Tao is now a member of *Trio Voce*, with whom she has most recently performed in New York, Los Angeles, and Chicago. This year, the Trio will be recording the trios of Shostakovich and Mieczyslaw Weinberg and next season will premier a new work written for them by composer Jonathan Berger. Ms. Tao is also the artistic director of the Hear's to your Health Concerts at the University of Alberta, and the Edmonton Chamber Music Society's Summer Solstice Festival. Ms. Tao holds degrees from Harvard University, Indiana University and her doctorate from SUNY/Stony Brook, where her teachers included Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has taught at the University of Virginia, Western Washington University and is currently Associate Professor of Music at the University of Alberta.

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The University of Alberta Department of Music presents:

SYMPHONIC WIND ENSEMBLE

Angela Schroeder, Conductor

Thursday, November 26, 2009 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Symphony in B Flat (1951)
Paul Hindemith
(1895 – 1963)

I. Moderately fast, with vigor
II. Andantino grazioso; Fast and gay
III. Fugue

Short Pause

Rashomon (2009)
Darlene Chepil Reid
(b. 1958)

I. Rashomon I
II. Rashomon II
III. Rashomon III

World Premiere performance

Short Pause

Ecstatic Waters (2008)
Steven Bryant
(b. 1972)

I. Ceremony of Innocence
II. Augurs
III. The Generous Wrath of Simple Men
IV. The Loving Machinery of Justice
V. Spiritus Mundi

Canadian Premiere performance

Program Notes

Paul Hindemith (1895 - 1963). The foremost German composer of his generation, Hindemith was a central figure to composition and musical theory during the first half of the twentieth century. Hindemith began regular music lessons in 1906. In 1907, he studied with the Swiss violinist Anna Hegner, who recognized his gifts and recommended him to her own teacher, Adolf Rebner. Rebner was one of the most respected musicians in Frankfurt. He arranged for Hindemith to be placed as a student at the Conservatory, where he concentrated exclusively on the violin. From an early age, Hindemith contributed to the family income by playing in dance bands and musical-comedy outfits. His first composition teacher was Arnold Mendelssohn, a great-nephew of Felix Mendelssohn. Rather than following one particular compositional school, Hindemith adapted many varied influences, including the styles of Brahms, Dvořák, Tchaikovsky, Mahler, Schreker, Reger, Schoenberg and Richard Strauss. In 1914, Hindemith joined the Frankfurt Opera Orchestra as a first violinist. He was promoted to deputy leader during the same year and to leader in 1917. In this position he made the acquaintance of some of the best conductors of the day, among them Willem Mengelberg, Wilhelm Furtwängler, Fritz Busch and Hermann Scherchen, men who would later champion his compositions. Hindemith was conscripted for military service at the end of 1917. He was assigned to the regimental band, in which he played the bass drum. This experience greatly influenced his understanding of the uses and abilities of a virtuoso wind section. Hindemith switched from playing the violin to the viola, performing with the Rebner String Quartet and later, the Amar Quartet, with whom he extensively toured Europe. From 1927 he taught composition at the Berliner Hochschule für Musik in Berlin. During this period, Hindemith focused his attention on the practical role of music, encouraging composers to return to composing for a given purpose and according to prescribed premises. He formulated this principle in 1927 and called it *Gebrauschmusik*. In the 1930s he made a visit to Cairo and several visits to Ankara where he led the task of reorganizing Turkish music education. Towards the end of the 1930s, he made several tours of America as a viola and viola d'amore soloist. In the 1930s the Nazis condemned his music as "degenerate," despite protests from the conductor Wilhelm Furtwängler. This, and concerns for Hindemith's Jewish wife, resulted in Hindemith immigrating to the United States. Once in North Amercia he taught primarily at Yale University where he had such notable pupils as Lukas Foss, Norman Dello Joio, Harold Shapero, Hans Otte, Ruth Schonthal, and George Roy Hill. Hindemith was a strong advocate of composing for winds, believing that music for band could be precise, thematic and beautiful. This has influenced his students, notably Dello Joio, to actively compose for wind ensemble. Hindemith became an American citizen in 1946, but returned to Europe in 1953, living in Zürich and teaching at the University there. Towards the end of his life he began to conduct more, and made numerous recordings, mostly of his own music. He was awarded the Balzan Prize, for outstanding achievement in the Arts, in 1962. Hindemith died in Frankfurt am Main from acute pancreatitis in 1963.

Symphony in B Flat (1951) was written for the U.S. Army Band "Pershing's Own." Hindemith premiered *Symphony in B Flat* with that band on April 5th of 1951 in Washington DC. The title does not designate whether the tonality is major or minor and often freely moves between them, not revealing the true tonality until the final notes of the movements. The piece is representative of his late works, exhibiting strong contrapuntal lines throughout and exposed featuring of each instrument in the ensemble. *Symphony in B Flat* is a three movement work based on the symphonic form of the ninteenth century. The opening movement begins with a strong statement of the theme by the trumpets accompanied by energetic woodwinds moving in both duple and triple meter. The second theme is reminiscent of a fugue while the third theme is another bold statement in the brass. This movement loosely follows sonata form, however is hybridized in the recapitulation to have all themes stated together. The second movement is also a hybridization of traditional symphony materials, in this case, the slow, Andante and the light Scherzo, each very typical of symphonic form. This movement begins with a lyrical trumpet and alto saxophone duet with varied accompaniment. The second half, entitled "Fast and gay," is in triple subdivision and begins with the melody in the clarinets. The melody is then passed around the woodwind section and brasses. The movement concludes with the layering of the Andante theme and the scherzo theme. The final movement is a broad fugue. As in the opening movment, the trumpets introduce the main fugue subject. As the movement progresses, the subject becomes fragmented and layered, finally being recombined with the opening theme of the symphony in the final section of the work. *Symphony in B Flat* is Hindemith's first symphony for concert band and is one of the most widely known compositions for band. It has become a cornerstone of the band repertoire.

Darlene Chepil Reid lives in Thunder Bay, Ontario. She is a graduate of McMaster University (BSc Chemistry, 1981), Conservatory Canada (AMus Piano Pedagogy, 2001), Lakehead University (HBMus, 2003) and the University of Western Ontario (MMus Composition, 2005). She came to composition later in her life after pursuing careers as a chemist, mother, childbirth educator, women's health care advocate and piano teacher. She has studied with many Canadian composers including Allan Gordon Bell, Aris Carastathis, Peter Paul Koprowski and David Myska. Darlene is currently enrolled in DMus in composition at the University of Alberta under the supervision of Allan Gordon Bell and Henry Klumpenhouwer. Included in the many awards and scholarships she has received to study composition are a Killam scholarship, SSHRC scholarships (Masters and Doctoral) and an Andrew Stewart Memorial Graduate Prize. In 2007, Darlene was chosen in an international competition to be one of five students to work with Gary Kulesha and John McCabe in the Young Composers Program at the National Arts Centre in Ottawa. Her acoustic and electroacoustic compositions have been performed throughout Canada, the US and Europe and broadcast on CBC Radio. Her most recent work, *(Retro)Miscalculations* (2009) was performed on Ensemble Mujirushi's European tour in mid-November. As President and a founding member of New Music North, she is concert producer of contemporary music in Ontario and an active promoter of living international composers. Darlene is an Associate Composer of the Canadian Music Centre and a member of the CMC Ontario Regional Council. She has taught music theory at the University of Western Ontario and the University of Alberta and is currently teaching composition, theory and music history at Lakehead University.

***Rashomon** (2009)* is Darlene's first work for wind ensemble.

She writes:

> The title comes from the 1950 Japanese movie directed by Akira Kurosawa. The film depicts the story of a rape and murder. Four different participants, the raped woman, the murdered samurai (through a psychic), the criminal and a woodcutter, give their account of the rape and murder. All accounts seem feasible but all are very different. The film does not give more credibility to any of the differing perspectives and poses the questions, what is truth and can truth exist? Similarly, each movement of *Rashomon* reflects a different perspective of the same musical event. In this case,

a simple musical event that moves the music in a wave from a low point to a high point and returning to a low point. The underlying form, basic gestural content, pitch material and instrumentation remain the same in each movement. Although each movement is dark and aggressive, each of the three perspectives differs in tempi and character and provides important differences in the perception of the musical event that takes place. Each movement portrays a different style of introduction. *Rashomon I* could be regarded as an intrada announcing the important elements and a clearly stated skeleton of the form and its gestural content. *Rashomon II,* a slow march, depicts the arrival of a strong force. *Rashomon III* uses the same gestural content in a similar way to a concert overture.

Steven Bryant (b. 1972) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a two-time winner of the National Band Association'sWilliam D. Revelli Composition Award: in 2007 for his work *Radiant Joy*, and in 2008 for *Suite Dreams*. His first orchestral work, *Loose for Orchestra* hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Harmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned byJames DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006.

Other notable commissions have come from the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the Indiana University Wind Ensemble, the US Air Force Band of Mid-America, the Calgary Stampede Band, and the University of Nevada Las Vegas Wind Orchestra. Other recordings include Eugene Corporon and the University of North Texas Wind Symphony, the Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and the University of Nevada, Las Vegas Wind Orchestra. Steven has also created a recomposition of the Iggy Pop and the Stooges song, "Real Cool Time," for the independent Italian record label, Snowdonia, as well as music for portions of the Virtual Space Tour at space.com.

Steven is a founding member of the composer-consortium BCM International: four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, North Carolina. For more information, please visit his website at http://www.stevenbryant.com.

Ecstatic Waters (2008) is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extramusical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or: W.B. Yeats meets Ray Kurzweil in The Matrix. The overall title, as well as "Ceremony of Innocence" and and "Spiritus Mundi" are taken from poetry of Yeats, whose idiosyncratic personal mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, "Ceremony of Innocence" begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence. In movement two, "Augurs", the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale--like fragments appear, foretelling the wrathful self-righteousness of movement three. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into "The Generous Wrath of Simple Men." This movement is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering sixteenth notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding. Movement four, "The Loving Machinery of Justice" brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, "Spiritus Mundi". Reprising music from the first movement, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University. World premiere: October 23rd, 2008, Bowling Green State University Wind Symphony, Bruce Moss, conductor. (Program note by composer).

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA. She is a member of the Alberta Band Association, the Canadian Band Association, the College Band Director's National Association, the World Association of Symphonic Bands and Ensembles, and was honoured with memberships to Phi Beta Mu and Pi Kappa Lambda.

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE 2009-2010

Dr Angela Schroeder, Conductor

Flute
Mary Grace Johnstone
Philippe de Montigny
Jessica McMillan
Aleah Wielinga

Oboe
Graeme Armstrong
Christa Eriksson

Bassoon
Matt Nickel

Clarinet
Edward Davies
Carly Loewen (bass)
Christopher Mann
Ellie Neufeld
Kim Shire
Rachel Soong
Mary Zhou

Saxophone
Jayson Erickson (alto)
Gavin Goodwin (alto)
Stephen Lewis (alto)
Justin Massey (tenor)
Emily Schultz (bari)
Megan Teha (alto)

Trumpet
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone
Taina Lorenz

Horn
Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombone
David Galloway
Craig Goueffic
Catherine Hansen
Maureen Murray

Euphonium
Amy Beinert
Tim Lenk

Tuba
Kathryn Jenkins
Sidney M'Sahel

String Bass
Ray Basaraba

Percussion
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor
Dan Sabo

University of Alberta
Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Amy Beinert – Wind Studies Librarian
Taina Lorenz, Daniel Sabo – Graduate Conducting Assistants

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

CONCERT BAND

Wendy J Grasdahl, Conductor
Dan Sabo, Guest Conductor

Sunday, November 29, 2009 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
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Program

From *Die Meistersinger* (1845) (excerpts from the Opera)	Richard Wagner (1813-1883) arr. Eric Osterling
As Torrents In Summmer (1896)	Edward Elgar (1857-1934) arr. Albert O. Davis
Three Folk Miniatures (1986) 1. "V'la l'Bon Vent" 2. "Isabeau, s'y promène" 3. "Les Raftmen" Dan Sabo, Guest Conductor	Andre Jutras (b.1961)
Suite of Old American Dances (1949) 3. Western One-Step "Texas Tommy" 4. Wallflower Waltz 2. Schottische 1. Cakewalk	Robert Russell Bennett (1894-1981)

Intermission

Toccata	Girolamo Frescobaldi (1583-1643) arr. Earl Slocum
Québec Folk Fantasy (1956)	Howard Cable (b.1920)
The Klaxon (1929)	Henry Filmore (1881-1956)

Program Notes

Wilhelm Richard Wagner's personal life (1813–1883) was characterized by poverty, repeated failures, sporadic political activity, open hostility, love affairs, and numerous friendships. Musically, he exerted a powerful influence on every component of opera, including the expanded use of wind instruments. Although he composed few works for band, Wagner made extensive use of wind and percussion instruments in his orchestral pieces, and he encouraged band transcriptions of such works as *Grand March* from *Tannhauser*, *Grand War March* from *Rienzi*, *Processional March* from *Die Meistersinger*, *Entry into Valhalla* from *Rheingold*, and *Funeral March* from *Dusk of the Gods*.

Wagner grew up in a musical environment, learning the fundamentals of violin and piano but never becoming a competent performer on any instrument. His father died when he was only six months old, and his mother remarried Ludwig Geyer, a painter and actor, the following year. He studied harmony and counterpoint with Theodor Weinlig, entered Leipzig University in 1831, and became increasingly interested in a career as a composer – despite the ridicule of some of his early works. Franz Liszt, one of the first to recognize Wagner's genius, helped him through many crisis, both emotional and financial. Wagner later married Liszt's daughter, Cosima, in 1870, after living with her for four years in spite of her marriage to conductor Hans von Bulow. In 1872, Wagner was granted a place to custom-build an opera house according to his ambitious artistic ideals. Specially designed 'Wagner tubas,' based on instruments built by Adolph Sax, were used in his orchestra. Unfortunately, ill health caused Wagner to move to Italy in September 1882, and the gifted creator died in Venice the following year.

Eric Osterling (1926–2005), was born in Hartford, Connecticut and began his musical career as a professional pianist at the age of fourteen. He continued his musical studies at Ithica College, the University of Connecticut, and the Hartt College of Music, specializing in Music Education. Osterling was director of music for Portland Public Schools for 34 years, where he became widely recognized for his contributions as a music educator. Having an international reputation as a composer and arranger, his compositions are extensively performed by schools bands, professional ensembles, and college bands across the country, with more than 600 publications to his credit.

Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg) was first conceived by Wagner in 1845 as a comic appendage to his earlier opera, *Tannhäuser*, in the same way that a satyr play follows a Greek tragedy. Set in 16th century Nuremberg, the three-act opera was completed in 1867 and first performed in 1868 at the Munich Court Opera. The conductor was Hans von Bulow, whose wife had already borne Wagner two daughters and would permanently move to join Wagner five months later. *Die Meistersinger* is based on historic personages and Wagner's own libretto. It is Wagner's only work that deals with real people and also involves comedy. The composer, Virgil Thomson, described it as "the most enchanting of all the fairy-tale operas."

Edward Elgar (1857–1934) was one of the few English composers to enjoy wide international acclaim during the Romantic period. His music began the trend of nationalism in England during the late nineteenth century. Yet his works do not use folk song or other characteristics typically found in national music writing. They do, however, reflect British speech patterns in the melodic contour with wide leaps and descending patterns. Elgar's best-known works are his symphony *Enigma Variations* (1899) and the oratorio *The Dream of Gerontius* (1900).

As Torrents in Summer is from Elgar's cantata *Scenes from the Saga of King Olaf*, completed in 1896. The libretto comes from the poem *Tale of a Wayside Inn*, written by the composer's favorite poet, Henry Wadsworth Longfellow. The story is one of a young musician's hero, Olaf Tryggvasson, whose early successes were finally overwhelmed by his enemies. *As Torrents in Summer* is taken from the Epilogue, and sung by unaccompanied chorus:

> As torrents in summer, half dried in their channels
> Suddenly rise, though the sky is still cloudless,
> For rain has been falling far off at their fountains;
> So hearts that are fainting grow full to o'erflowing.
> And they that behold it marvel, and know not
> That God at their fountains far off has been raining!

This arrangement was tastefully scored for band by Albert Oliver Davis (b. 1920) in 1988 and is approximately three minutes in length.

André Jutras (b.1961) began his musical studies in Quebec at the age of eight. He graduated in oboe and chamber music from the Conservatoire de Musique de Montreal in 1979 and went on to study composition, analysis and orchestration with Francois Morel at l'Universite Laval (Quebec City). From 1985–1991, Jutras held the English horn position with l'Orchestre symphonique de Quebec, while studying conducting with Simon Streatfield and Gabriel Chmura. In 1991, he began a three-year residency as the Staff Conductor with the Calgary Philharmonic Orchestra, leading to 45–50 conducting performances a year and frequent collaboration with international guest conductors. He has also conducted orchestras in Winnipeg, Edmonton, Vancouver, Windsor and Thunder Bay.

Besides pursuing a "classical" career, Jutras has also played saxophone in jazz bands, conducted concert bands, jazz ensembles and pops orchestras, and established himself as a well-known clinician and adjudicator. Since April 2000, he has held the position of Music Officer with the Canada Council for the Arts, dealing with grants for professional orchestras, choirs, and opera companies, as well as conductor and composer residencies.

First premiered in Jonquière, Quebec in 1986, ***Three Folk Miniatures*** is a beautifully rich and diverse work, which may be the most frequently performed of all Canadian band pieces. It is based on three well-known Canadian folk songs that contrast in tempo and style. The first folk song, 'V'la l'Bon Vent (Here is the Good Wind),' is said to have been used by French sailors on their way to discover Canada in the early 17th century. It was sung to establish a rhythm for hoisting the main sail upon the arrival of a good tailwind. The second, 'Isabeau, s'y promène (Isabeau Walks),' is a haunting and sad love song that tells of the loneliness of being away from a loved one. The third song, 'Les Raftmen (The Raftmen),' is a well-known folk melody that was sung by the loggers and lumberjacks of the Canadian forests. Its steady rhythm provided a basis for the swinging of their axes in unison. After trees were cut down they were dragged to the river and tied into huge floating rafts, and the "raftmen" would ride the log rafts down the river to the sawmill.

Robert Russell Bennett (1894–1981) was a brilliant American composer, arranger, and conductor, and was the leading orchestrator of Broadway musicals for four decades. Born 15 June 1894 in Kansas City, Missouri, Bennett was first taught by his parents, and by the age of ten, was giving piano recitals. He went on to study composition with Carl Busch and, for four years in Paris, with Nadia Boulanger. Beginning in the 1920s, he scored some 300 Broadway musicals over 40 years, including the works of Jerome Kern, Cole Porter, Richard Rodgers, Irving Berlin, George Gershwin, and Frederick Loewe. He arranged for such hit shows as Show Boat, Anything Goes, Kiss Me Kate, South Pacific, My Fair Lady, Porgy and Bess and The Sound of Music. He is renowned for his effective use of the limited orchestral forces available to him and the phenomenal speed with which he supplied tasteful and disciplined song accompaniments, underscoring, bridges, dance music, overtures and exit music. Bennett's works in all genres are distinguished by their personal harmonic idiom, effortless counterpoint and rhythmic vitality. Bennett stands apart from his theatre-arranging colleagues for his sustained independent creativity and long-standing associations with the leading conductors and soloists of his day. His success as a composer was pivotal in elevating the theatre orchestrator's status in America.

Bennett composed the ***Suite of Old American Dances*** in 1949 as his first original work for band, just one year after attending a birthday party for Edwin Franko Goldman and being introduced to the unique, untapped sound potential of the concert band. The piece was originally given the name "Electric Park," after Electric Park, Kansas City, where Bennett recalled, as a youth, hearing the dance tunes of the day performed at the lively Saturday night barn dances. Bennett opens his suite with the Cake Walk, a strutting dance based on a march rhythm, which was originally performed at minstrel shows as a competition among black dancers to win a cake. Next, the Schottische is a Scotch round dance, similar to a polka but slower. The Western One-Step, used in the third movement, is a variation of an early ballroom dance that was a precursor to the foxtrot. The Wallflower Waltz of the fourth movement charms with its familiar triple meter, while the bright, syncopated Rag is a fitting conclusion to this suite. Enjoy listening to what the composer described as "native American dance forms… treated in a 'riot' of instrumentation colours."

Girolamo Frescobaldi (1583–1643), the supposed composer of the original *Tocatta*, was born in Ferrara, Italy. Recognized as one of the most progressive and leading musical locations in Europe at the time, Ferrara exposed Frescobaldi to many musical experiences from an early age. During his youth, he studied organ with Luzzasch, the famous court organist for the reigning duke. Frescobaldi quickly ascended the ranks as an organist and, at the age of twenty-five, was appointed organist at St. Peter's in Rome, where 30,000 spectators witnessed his debut performance. In the same year, Frescobaldi began publishing his own compositions, including fantasias, madrigals, toccatas and partitas, showing mastery of improvisation, unusual harmonies and remarkable counterpoint. His music demonstrates the maturity of a master craftsman, and is representative of the spirit of Italy during the early Baroque period.

Earl Slocum (1902–1994), who transcribed the Frescobaldi *Toccata* for band, was born and raised in Concord, Michigan. He attended the University of Michigan, where he studied flute with John Wummer. Slocum was appointed director of bands at the University of North Carolina-Chapel Hill in 1933, and held this position until his retirement in 1967. He was inducted into the American Bandmasters Association in 1941, served as president of the prestigious organization in 1962, and was elected to life membership in 1986.

The Frescobaldi ***Toccata*** for band, published in 1956, is a work recognized as a repertoire classic with both technical and musical demands characteristic of the early Baroque period; however, there are many different theories regarding the origin of the Frescobaldi Toccata. The first-known edition can be traced back to a work by Gaspar Cassado (1897–1966), copyrighted in 1925, entitled *Toccata for Cello and Piano – Like Frescobaldi*. The style of Cassado's writing differs from Frescobaldi's in a number of respects, leading many to believe that Frescobaldi did not provide the original material for the band transcription. The *Toccata* has also been attributed to, among others, Muzio Clementi (1752–1832). The word "toccata" is derived from the Italian word "toccare," meaning "to touch." It refers to performing a keyboard work characterized by "rhapsodic sections with sustained chord, scale passages, and broken figurations."

Howard Cable (b.1920) has been a leading figure in the musical life of Canada for over sixty years. He is a member of the Order of Canada and a recipient of an Honourary Doctorate of Fine Arts from the University of Lethbridge. Born in Toronto on 15 December 1920, Cable grew up playing piano, clarinet and oboe. He studied with Sir Ernest MacMillan, Ettore Mazzoleni, and Healey Willan at the Toronto (now Royal) Conservatory of Music, graduating in 1939. In 1941, Cable replaced Percy Faith as CBC's leading composer, arranger and conductor. He directed over one thousand national CBC Radio broadcasts, which were frequently heard on American networks. From 1954–59, he was music director and arranger for the popular television program, *Showtime*.

Throughout his career, Cable has arranged for numerous performing groups, including the Elmer Iseler Singers, Toronto Children's Chorus, Calgary Philharmonic, Symphony Nova Scotia, True North Brass, and Hannaford Street Silver Band. His twenty-year association with the Canadian Brass resulted in over eighty compositions and arrangements, some of which were performed in collaboration with the Mormon Tabernacle Choir and the New York Philharmonic Brass. Cable has also worked extensively as a conductor and arranger on Broadway and at the Banff, Shaw, and Charlottetown Festivals. He has conducted for such stars of the entertainment world as Ella Fitzgerald, Tony Bennett, Peggy Lee, and Victor Borge.

Québec Folk Fantasy was originally written by Cable for CBC's live broadcasts of the Howard Cable Concert Band in the early 1950's. The show garnered Cable international exposure, leading to the publication of *Québec Folk Fantasy* by the New York publishing company, Chapell & Co., as part of their Army Journal series for military bands. The brilliantly orchestrated piece uses ten French-Canadian folksongs as its inspiration. Fragments of the popular children's song, 'Allouette,' appear in the fanfare-like introduction. Soon after, Cable transitions to the lively dance tune, 'Ah! Si Mon Moine Voulait Danser! (Ah! If My Monk Would Dance!).' The monk dance is then contrasted with the sweet, melancholy phrasing of 'à La Claire Fontaine (By the Clear Running Fountain).' How many of the remaining folksongs can you recognize?

James Henry Fillmore, Jr. (1881–1956), was the most flamboyant bandsman of his time, and has likely written, arranged, and edited more band music than any other composer/bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he composed under a total of eight names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy music; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the rest. Fillmore's family background in publishing led him down a variety of productive paths as a composer of hymns, popular overtures, fox trots, waltzes, marches, and a particularly lucrative specialty for his own instrument, the trombone smear.

Musical and mischievous from childhood, Fillmore had an outstanding singing voice and was often given a 50-cent reward from his father for singing in Sunday school. Growing up in Cincinnati, Ohio, he dabbled in piano for several years before learning to play flute, violin, and guitar. He was fascinated most by the slide trombone, an interest his mother secretly encouraged despite his father's view that the trombone was too evil for a righteous person to play. Fillmore studied in the Cincinnati public schools and at Miami Military Institute, before attending the College of Music of Cincinnati, where he studied trombone with Charles Kohlman and composition with John A. Broekhoven. He went on to conduct various bands, including the Syrian Temple Shrine Band from 1921–1926, and his own professional band beginning in 1927. His ability to thrill audiences as a showman and an entertainer was admired by many. As his friend, Harold Bachman, said, "He used certain little gestures which delighted the spectators… No one enjoyed his performances more than Henry himself."

The Klaxon, one of Fillmore's 113 marches, was composed in 1929 and published one year later. Subtitled *March of the Automobiles*, it was written for the Cincinnati Automobile Show, which began at the Music Hall in January 1930. Fillmore invented a new instrument for the occasion called a klaxophone. It consisted of twelve automobile horns, mounted on a table and powered by an automobile battery.

(Program notes compiled by Dan Sabo)

University of Alberta
Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Amy Beinert – Wind Studies Librarian
Taina Lorenz, Daniel Sabo – Graduate Conducting Assistants

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

Wendy J Grasdahl

Wendy Grasdahl is well known across Canada as a conductor, adjudicator/clinician, teacher, and trumpeter. Her professional experience encompasses teaching at university and college levels, as well as military band work and private teaching.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B.C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including 12 years at the International Music Camp at the Peace Garden on the Manitoba/U.S. border where she received the prestigious Distinguisned Service Award for conducting and promoting band in North America. Other awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Having appeared as a trumpet soloist and in professional ensembles across Canada, Wendy is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. She is the founder of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands plus a growing series of classes and workshops.
Wendy is a clinician for Yamaha Canada.

Wendy currently teaches Brass Techniques and conducts the Concert Band at the University of Alberta. She teaches trumpet and wind ensembles at Concordia University College of Alberta, and is the Artistic Director and Principal Conductor of the Festival City Winds Music Society.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

Dan Sabo

Dan Sabo is currently pursuing his Master of Music in wind band conducting with Dr. Angela Schroeder at the University of Alberta. His research interests are focused on Canadian folk song arrangements for wind band. He is co-leader of the Edmonton Eskimos Pep Band and a private guitar, bass and piano instructor. Previously, he taught junior high Band and elementary Music for four years at Gibbons School, where he established a vibrant wind band and rock band program.

The University of Alberta Concert Band 2009-2010
Wendy J Grasdahl, Conductor

Piccolo
Philippe de Montigny

Flute I
Aleah Wielinga*
Tanya Saunderson*
Taryn Gibson
Brendan Eirich
Steph Wong
Nikqueta Chojnacki
Pamela Zilinsky

Flute II
Kayla Fuller
Crystal Mueller
Danielle Fuechtmann
Linda Hudson
Bethany Polis
Kaitlin Simpson
Michael Chi
Sky Sun Mengchi

Oboe
Stephanie Wong

Clarinet I
Jolene Wong*
Dylan Bernhard*
Daniela Pagliuso
Erin Walker

Clarinet II
Meagan Jensen
Michael Sordi
Alyssa Diepdael

Clarinet III
Amy Veltman
Miriam Alyles
Samuel Suh
Andrew Merrell

E Flat/Alto Clarinet
Jordan Davies
Tracy Laslop

Bassoon
Valerie Bendel

Alto Saxophone I
Lisa Dollansky*
Taylor Rae Foster*
Kayla Chambers

Alto Saxoohone II
Angelina Fleck
Katrina Tarnawsky

Tenor Saxophone
Alex Walden
Tyler Heal

Baritone Saxophone
Ryan Yusep
Masateru Takaynagi

Horns
Joanna Wreakes*
Lauren Baril
David Moore
Jinnee Lu
Sara Mills

Trumpet I
Trish Whitebone*
Cole Madell*
Cameron Remus
Max Mazur

Trumpet II
Desiree Skubleny
Siobhan Penner
Grant Oblak
Eric Lindemulder
Kelsey Gil

Trumpet III
Jackie Meyler
Matt Jeffrey
David Rhodes
Andrea Diamond

Trombone
Kaleen Clark*
Shannon Willis*
Jonathan Taylor
Andrew Buys
Jordan Elias
Cameron Graham
Nelson Knutson (bass)

Euphonium
Samantha Jeffery
Victoria Merritt

Tuba
Wei Qiang*
Ray Basaraba*
Rob Casault
David Bergeron

Percussion
Alyssa Baker*
Adam Niemetz
Jonathan Taylor
Paul Hoar

*Denotes section leaders

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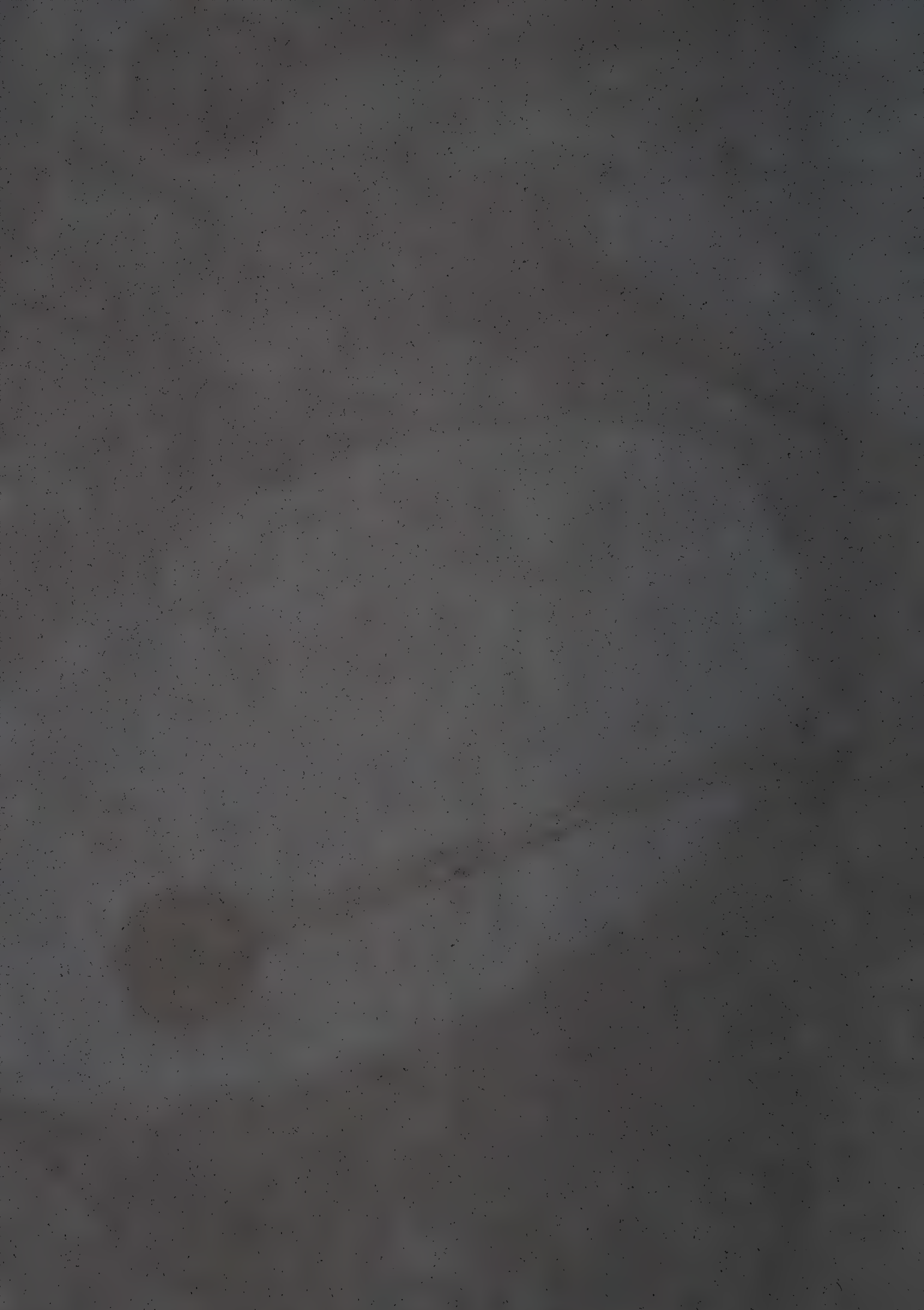

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

New Works for Piano

Roger Admiral - piano

Studio 27, Fine Arts Building
Wednesday, December 2, 2009
noon

Tomorrow	Patrick Watkins
Constellations	Victoria Burgess
A Flashlight for Dr. Admiral	Thomas Martin Holliston Merklinger
Atlantic Moon	Martin Johann Kloppers
The Fortunate Ones	Crystal Muller
Dusk	David Galloway
Heartbeats	Jordan Gagne
The Universe Will Crash Down On Earth	Carlos Castillo

The University of Alberta Department of Music presents:

Franz Schubert

WINTERREISE

December 5, 2009 — 8 PM — Convocation Hall, University of Alberta

Jihwan Cho, bass-baritone
Candidate for the Master of Music Degree

Viktoria Reiswich-Dapp, piano
Candidate for the Doctor of Music Degree

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

This recital is presented in partial fulfillment of the requirements for the Master of Music degree in Voice Performance for Mr Jihwan Cho and in partial fulfillment of the requirements for the Doctor of Music degree in Piano Performance for Ms Viktoria Reiswich-Dapp.

Winterreise (Winter Journey)

Music by Franz Schubert (1797 – 1828)
Text by Wilhelm Müller (1794 – 1827)
English translation by Jeffrey Benton

Jihwan Cho, bass-baritone
Viktoria Reiswich-Dapp, piano

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1. Gute Nacht (*Good Night*)
2. Die Wetterfahne (*The Weather Vane*)
3. Gefror'ne Tränen (*Frozen Teardrops*)
4. Erstarrung (*Numbness*)
5. Der Lindenbaum (*The Linden Tree*)
6. Wasserflut (*Rushing Water*)
7. Auf dem Flusse (*By the Stream*)
8. Rückblick (*Backward Glance*)
9. Irrlicht (*Will o' the wisp*)
10. Rast (*Rest*)
11. Frühlingstraum (*Dream of Spring*)
12. Einsamkeit (*Solitude*)

Intermission

13. Die Post (*The Mail Coach*)
14. Der greise Kopf (*The Grey Head*)
15. Die Krähe (*The Crow*)
16. Letzte Hoffnung (*The Last Hope*)
17. Im Dorfe (*In the Village*)
18. Der stürmische Morgen (*The Stormy Morning*)
19. Täuschung (*Illusion*)
20. Der Wegweiser (*The Signpost*)
21. Das Wirtshaus (*The Inn*)
22. Mut (*Courage*)
23. Die Nebensonnen (*The Phantom Suns*)
24. Der Leiermann (*The Organ Grinder*)

The performance will be followed by a reception.

Note on the translation: We have chosen Mr Benton's translation with only minor changes. This translation may not be as literal as others but remains close to the original and – besides being singable – captures very nicely the lyrical quality of the German text.

Winterreise
Wilhelm Müller

1. GUTE NACHT

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh', -
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus ?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern -
Gott hat sie so gemacht -
Von einem zu dem andern.
Fein Liebchen, gute Nacht !

Will dich im Traum nicht stören,
Wär schad' um deine Ruh'.
Sollst meinen Tritt nicht hören -
Sacht, sacht die Türe zu !
Schreib im Vorübergehen
Ans Tor dir: Gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

2. DIE WETTERFAHNE

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht' ich schon in meinem Wahne,
Sie pfiff den armen Flüchtling aus.

Er hätt' es eher bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen

Winter Journey
translated by Jeffrey Benton

1. GOOD NIGHT (Jeffrey Benton)

I came here as a stranger,
A stranger I depart.
I came when may was blossoming
And Joy was in my heart.
I met a girl who spoke of love,
Our wedding day was planned.
Her mother gave her blessing,
I soon would take her hand.
But now the sky is [gloomy],
Deep snow lies on the land.

I cannot choose the time to leave,
My journey must be now.
And though I walk in darkness.
I'll find my way somehow.
The moon has cast my shadow.
Together we will go.
The tracks of deer will guide my way
Across the fields of snow.

Why need I stay here longer.
Why should I bear their spite?
What care I for their howling dogs
That guard their gates at night.
Love wanders where it pleases.
God made it in his sight.
It breaks the heart it seizes.
And so my love, goodnight.

I'll not disturb your dreaming.
Why spoil a sleep so pure.
you will not hear my leaving,
I’ll softly close the door.
And on your gate I'll write 'Goodnight'
As I am passing through.
So when you chance to see it
You'll know I thought of you.

2. THE WEATHER VANE

The wind is playing with the weather vane
Over the house where my sweetheart lives.
And so it seems in my confusion
It hisses and mocks this fugitive.

If he had noticed the wanting sooner,
And heeded the sign of the weathervane,
Then he would never have sought the love

Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen ?
Ihr Kind ist eine reiche Braut.

3. GEFROR'NE TRÄNEN

Gefrorne Tropfen fallen
Von meinen Wangen ab:
Ob es mir denn entgangen,
Daß ich geweinet hab' ?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Daß ihr erstarrt zu Eise
Wie kühler Morgentau ?

Und dringt doch aus der Quelle
Der Brust so glühend heiß,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis !

4. ERSTARRUNG

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Wo sie an meinem Arme
Durchstrich die grüne Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras ?
Die Blumen sind erstorben,
Der Rasen sieht so blaß.

Soll denn kein Angedenken
Ich nehmen mit von hier ?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr ?

Mein Herz ist wie erstorben,
Kalt starrt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fließt auch ihr Bild dahin !

Of the faithless woman who caused this pain.

The wind is playing with hearts inside the house,
As on the roof, but not so loud.
What do they care about my grieving.
Their daughter is a wealthy bride.

3. FROZEN TEARDROPS

I feel the teardrops freezing
As they fall from my eyes.
How long I had been weeping
I did not realise.

Oh teardrops. my own teardrops
How can you be so cool?
How could you freeze so quickly
Like early morning dew?

And yet you spring within me,
So burning hot you rise.
As if to melt the winter,
With all its snow and ice.

4. NUMBNESS

I search the snow so vainly,
No footprints can be seen
Where hand in hand we wandered
In meadows flesh and green.

I long to kiss the meadows
To pierce the ice and snow
With all my burning teardrops,
And see the earth below.

Where can I find a flower?
Where are the fields of green?
The flowers all have died away
No blade of grass is seen.

Can I then find no keepsake
That I can take from here?
When all my sorrows leave me
Who will speak to me of her?

My heart to ice is frozen
And cold there she is laid.
So thaw my heart, Oh thaw again
And then her image will quickly fade.

5. DER LINDENBAUM

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich mußt' auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkeln
Die Augen zugemacht.
Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh' !

Die kalten Winde bliesen
Mir grad' ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort !

6. WASSERFLUT

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,
Sag', wohin doch geht dein Lauf ?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Muntre Straßen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

5. THE LINDEN TREE

A linden tree is standing
beside a flowing stream.
and here beneath its branches
I dreamed my sweetest dream.

I carved her name into its bark,
And loving words so dear.
And in my joy and sorrow
It always drew me here.

and now I must pass by it
Pass by in deepest night.
And even in the darkness
I keep it from my sight.
I hear its branches rustle
And call as I go past
'Come here to me my brother
And find your peace at last'.

The bitter wind is whistling
So cold into my face.
My hat flies off behind me.
I dare not slow my pace.

I've walked for many hours now,
And still its call I hear.
The rustling of its branches,
you'll find a haven here'.

6. RUSHING WATER

From my eyes the tears are falling,
Tears I can no more restrain.
And the snow engulfs my anguish,
Thirstily drinks my burning pain.

When the grass again is growing
And the wind is warm once more,
Then the ice will soon be flowing
And the snow will start to thaw.

Snow you know of my longing,
where you go will you not say!
If you follow my teardrops.
Soon the stream will take you away.

To the town you will soon be turning,
winding through each street and close.
When you feel my tears are burning,
there is my beloved's house.

7. AUF DEM FLUSSE

Der du so lustig rauschtest,
Du heller, wilder Fluß,
Wie still bist du geworden,
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande ausgestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein:

Den Tag des ersten Grußes,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild ?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt ?

8. RÜCKBLICK

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jedem Stein gestoßen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schloßen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit !
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten. -
Da war's gescheh'n um dich, Gesell !

Kommt mir der Tag in die gedanken,
Möcht' ich noch einmal rückwärts seh'n.
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

7. BY THE STREAM

Are you the same bright river
That gaily rushed along',
How still you are and silent,
No greeting in your song.

You are no longer rushing
your surface hard and sealed.
How cold you lie, unmoving,
Outstretched across the field.

I'll cut into, your surface
The name I can't forget.
The name of my beloved
The day and hour we met.

That day of our first meeting,
The day we had to part.
Her mine, and time, then round it all
I'll carve a broken heart

My heart within this river
you see yourself so well.
Beneath Its Icy cover
The raging torrents swell.

8. BACKWARD GLANCE

I wonder why my feet are bur[n]ing
Although I walk on ice and snow.
I want my breath to cease within me
Until the roofs no longer show.

I bruise myself on every boulder,
The town I leave is still too close;
The crows were throwing snow and hailstones
Upon my head from every house.

How different were you at our meeting.
Oh fickle town you welcomed me!
The larks and nightingales were singing
Before your windows cheerfully.

The breeze through linden flowers blowing,
The clear streams rushing round each bend,
And, ah, the maiden’s eyes were glowing. -
It's then you lost your heart my friend!

I think of days before we parted,
I'm longing to look back once more,
To stumble back to where I started
And stand again before her door.

9. IRRLICHT

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin;
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel;
Uns're Freuden, uns're Wehen,
Alles eines Irrlichts Spiel !

Durch des Bergstroms trockne Rinnen
Wind' ich ruhig mich hinab,
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch sein Grab.

9. WILLO-THE-WISP

In the deepest rocky cavern
A will-o-the-wisp has lured me there;
How I'll ever find my way now,
In my heart I do not care.

I'm so used to being lost now,
Every pathway has its aims;
All our joys and all our sorrows,
All are will-o-the-wisp's own games.

Through the mountain streams dry bed I walk,
turning every winding bend.
Every stream must reach the ocean,
Every sorrow has its end.

10. RAST

Nun merk' ich erst wie müd' ich bin,
Da ich zur Ruh' mich lege;
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.

Die Füße frugen nicht nach Rast,
Es war zu kalt zum Stehen;
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden.
Doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heißem Stich sich regen !

10. REST

I'm now aware how tired I am
As I lie down so weary.
The wandering kept me awake
On pathways cold and dreary.

And yet my feet did not seek rest
To stand in freezing weather;
The raging storm upon my back,
Just helped to drive me further.

I've found a charcoal burner's hut
The weary traveller uses.
But yet my aching limbs rest not
From all my burning bruises.

You too, my heart in strife and storm,
So wild and so unyielding,
Within its stillness feel the serpent writhe,
Its sting so fiercely burning.

11. FRÜHLINGSTRAUM

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da ?

11. DREAM OF SPRING

I dreamt of the brightest flowers
That bloom in the warmth of the spring.
I dreamt of the green meadows
Where merry birds noisily sing.

And then the cocks were crowing.
I woke to end my dream.
And in the freezing darkness
I heard the ravens scream.

But on the frosty window
Who painted the leafy spray?

Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah ?

Ich träumte von Lieb um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonne und Seligkeit.

Und als die Hähne krähten,
Da ward mein Herze wach;
Nun sitz' ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das herz so warm.
Wann grünt ihr Blätter am Fenster ?
Wann halt' ich mein Liebchen im Arm ?

You laugh perhaps at the dreamer
For dreaming of flowers of May?

I dreamt of love and loving,
One girl of such loveliness.
I dreamt of hearts and kisses,
Of joy and happiness.

And then the cocks were crowing.
My heart awoke again.
I sat alone in silence
And tried to recall my dream.

My eyelids close in slumber,
My heart still beats so warm.
And when the green leaves shade the window
Shall I hold my love in my arms?

12. EINSAMKEIT

Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wenn in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Straße
Dahin mit trägem Fuß,
Durch helles, frohes Leben
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig !
Ach, daß die Welt so licht !
Als noch die Stürme tobten,
War ich so elend nicht.

12. SOLITUDE

How I like a cloud above me
Which sails through clear blue skies.
When in the tops of pine trees
A gentle breeze will rise.

So like that cloud I wander
With weary trudging feet.
Through life that’s bright and cheerful
Alone, no-one to greet.

Ah, why a day so peaceful?
Ah, why a world so fresh?
When all the storms were raging,
I never knew such wretchedness.

13. DIE POST

Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
Mein Herz ?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderlich,
Mein Herz ?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hat,
Mein Herz !

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz ?

13. THE MAIL COACH

From the highway hear the post horn sound.
What makes you suddenly leap and pound,
My heart?

The coach for me no note will bring.
What urged you then to leap and sing,
My heart?

Ah yes, the mail coach leaves from the town,
Where once the sweetest love I'd known
My heart!

Perhaps to look back once again,
And ask the question ‘Who’s to blame?’,
My heart?

14. DER GREISE KOPF

Der Reif hatt' einen weißen Schein
Mir übers Haar gestreuet;
Da glaubt' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Daß mir's vor meiner Jugend graut -
Wie weit noch bis zur Bahre !

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's ? und meiner ward es nicht
Auf dieser ganzen Reise !

14. THE [AGED] HEAD

A fleeting mist with ghostly shine
Upon my hair alighted
If I was old before my time
Then I would be delighted

But soon the host began to thaw.
Black hair returned to haunt me.
I shuddered at my youth once more.
My grave how long you taunt me.

From setting sun to morning light
So many heads have turned to grey.
Who'd think that mine has not turned white
On all this winter's journey.

15. DIE KRÄHE

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen ?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen ?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n
Treue bis zum Grabe !

15. THE CROW

I was followed by a crow,
From the village trailing.
All day flying too and fro.
Round my head still sailing

Crow, fascinating crow,
Endlessly you tease me,
Thinking of the prey below.
Watching when to seize me.

Now I have not far to go.
Carry me no more my stave.
Crow. Oh crow. Then show to me
Faith until the grave.

16. LETZTE HOFFNUNG

Hie und da ist an den Bäumen
Manches bunte Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab;
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

16. THE LAST HOPE

Here and there on frozen branches
Autumn leaves can still be seen.
And I stand in silence, thinking,
Watching them as in a dream.

At a single leaf I'm gazing.
On it all my hopes are pinned.
And I tremble while I'm watching
As it's played with by the wind.

If it falls it soon will perish.
With it fail my hopes as well.
So I fall on hopes I cherish.
Weep, weep. Oh weep on my hope's grave.

17. IM DORFE

Es bellen die Hunde, es rasseln die Ketten;
Es schlafen die Menschen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

17. IN THE VILLAGE

The watchdogs are barking. Their chain-links are rattling,
And folk are asleep, in their beds they are settling.
Dreaming of having things they're not able.
Finding their pleasures in both good and evil.

And in the morning all dreams have vanished.
Ah well. Their dreams have been full of pleasure.
And hoping, that some dreams they may still treasure.
And maybe a new dream remains on their pillows, Upon their pillows.

Drive me away as watch you are keeping.
Give me no rest In the hours of sleeping.
My dreams are ended
I need them no longer.

18. DER STÜRMISCHE MORGEN

Wie hat der Sturm zerrissen
Des Himmels graues Kleid !
Die Wolkenfetzen flattern
Umher im matten Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
So recht nach meinem Sinn !

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild -
Es ist nichts als der Winter,
Der Winter kalt und wild !

18. THE STORMY MORNING

How fierce the storm is tending
The dark grey clouds on high.
The tattered clouds ace swirling
Around the weary sky.

And red the sky is flaming
Through clouds in flying haste.
This really is a morning
That's suited to my taste.

And in the sky is painted
My image clear and bold.
It's nothing but the winter.
The winter wild and cold

19. TÄUSCHUNG

Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.

Ach ! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus,
Ihm weist ein helles, warmes Haus.

Und eine liebe Seele drin. -
Nur Täuschung ist für mich Gewinn !

19. ILLUSION

I see a friendly dancing light.
I follow, keeping it in sight.
I'll follow it so willingly,
Although it tempts me from my way.

Ah they who know my wretched plight
Will gladly fall for dazzling light.
Where ends the night, and cold and fear,
And shows a house with warmth and cheer,

And someone waiting at the door.
But it's illusion just once more.

20. DER WEGWEISER

Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer geh'n,
Suche mir versteckte Stege,
Durch verschneite Felsenhöh'n ?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n, -
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n ?

Weiser stehen auf den Straßen,
Weisen auf die Städte zu.
Und ich wandre sonder Maßen
Ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück.

20. THE SIGNPOST

Why do I avoid the pathways
which the other travellers use?
It's the snow-capped hills I'm seeking.
It's the hidden paths I choose.

I have done no wrong to others,
Why should I then shun mankind?
So what is this foolish longing
Driving me to distant land?

Signposts to the towns are pointing,
Shall I go where they suggest?
Shall I wander on regardless,
without rest, yet seeking rest?

I see only one clear signpost
Pointing to my lonely track.
It's the road which I must travel
From which no-one can come back.

21. DAS WIRTSHAUS

Auf einen Totenacker
Hat mich mein Weg gebracht;
Allhier will ich einkehren,
Hab ich bei mir gedacht.

Ihr grünen Totenkränze
Könnt wohl die Zeichen sein,
Die müde Wand'rer laden
Ins kühle Wirtshaus ein.

Sind denn in diesem Hause
Die Kammern all' besetzt ?
Bin matt zum Niedersinken,
Bin tödlich schwer verletzt.

O unbarmherz'ge Schenke,
Doch weisest du mich ab ?
Nun weiter denn, nur weiter,
Mein treuer Wanderstab !

21. THE INN

Into a silent graveyard
My journey now has led
So here I will take refuge
And lay my weary head.

The funeral wreaths might well be
The tavern's welcome signs,
Inviting weary travellers
Into its cool confines.

Has every room been taken?
Are all already used?
With weariness I'm sinking.
How painfully I'm bruised.

Oh cruel and heartless tavern
Why do you drive me off?
Then onward, only onward,
My true and trusty staff!

22. MUT

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;

22. COURAGE

Snow is flying in my face.
I just shake it from me.
When my heart cries in distress
I just sing more brightly.

Do not hear my heart's lament,
Close your ears to whining.

Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter !
Will kein Gott auf Erden sein,
Sind wir selber Götter !

23. DIE NEBENSONNEN

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angeseh'n;
Und sie auch standen da so stier,
Als wollten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht !
Schaut ander'n doch ins Angesicht !
Ja, neulich hatt' ich auch wohl drei;
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein !
Im Dunkel wird mir wohler sein.

24. DER LEIERMANN

Drüben hinterm Dorfe
Steht ein Leiermann
Und mit starren Fingern
Dreht er was er kann.

Barfuß auf dem Eise
Wankt er hin und her
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an,
Und die Hunde knurren
Um den alten Mann.

Und er läßt es gehen,
Alles wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter !
Soll ich mit dir geh'n ?
Willst zu meinen Liedern
Deine Leier dreh'n ?

Do not feel its discontent.
Fools are always pining

Stride then gaily through the world
Braving wind and weather!
If there are no Gods on earth,
Gods we will be together!

23. THE [PHANTOM] SUNS

I saw three suns in the heaven's haze.
I stared at them with a steady gaze.
They also stayed so still above,
As if from me they would not move.

Ah, my own suns you cannot be.
At others stare, but not at me.
Yes, I had three not long since past.
Now one remains, the best two lost.

If only now the third would flee!
The darkness would be best for me.

24. THE ORGAN GRINDER

Just beyond the town
An organ grinder stands.
And he turns the handle
With his frozen hands.

Barefoot in the snow
He shuffles on his way.
Not a single penny
In his empty tray.

No-one wants to hear him,
No-one looks his way.
Dogs are snarling round him,
No heed does he pay.

He lets it happen
As it always will.
He just goes on turning,
Never is he still

Curious old fellow,
Shall I go along?
will you grind your organ
Only to my song?

(www.btinternet.com/~J.Benton/
Wintereisetranslation.htm)

Artists' Biographies

Bass - baritone **Jihwan Cho** was born in Seoul, Korea, and came to Canada in 2006. He completed a Bachelor of Music degree in vocal performance at Hansei University in Korea, studying with Jong-Ho, Kim. Jihwan completed the Performer's Certificate and Artist's Diploma in voice performance at The King's University College, studying with Merla Aikman. He is pursuing the Master of Music degree in Voice Performance with Brian McIntosh at the University of Alberta. He is the recipient of numerous awards, including Gerry Segger Music Scholarship in Performance Excellence, Margo Fraser Memorial Scholarship in Music and Beryl Barns Memorial Graduate Award. Among other lead roles in student opera workshops at the Hansei University he played the role of Papageno in W.A.Mozart's The Magic flute. He was a member of Hansei University Concert Choir where he performed as a soloist for Handel's Messiah and Haydn's Creation. He also held a bass position in the Seoul Baroque Singers for two consecutive years. After arriving Canada, he has been a soloist with Madrigal Singers for J. Haydn's Nelson Mass in 2008 and Creation in 2009. He performed the role of Peter in Humperdink's opera Hänsel und Gretel at the University of Alberta. In 2010 he will sing the role of Ariodate in the University of Alberta's production of Händel's Serse. Presently, he is the choral conductor at Korean Presbyterian Church of Edmonton and is a bass member of the ProCoro Canada since 2008.

Viktoria Reiswich-Dapp, born in Angren, Uzbekistan, started her piano lessons with her mother Lilia Reiswich at the age of six, followed by lessons with Ludmila Li at the Youth Conservatory in Angren and soon won the National Piano Competition of the Republic Uzbekistan and the J.S. Bach – Competition in Angren. When the "Iron Curtain" opened Viktoria's family emigrated to Germany as ethnic Germans. At the age of twelve Viktoria was accepted as a pre-student at the University of Music in Karlsruhe, Germany, into the class of Prof. Sontraud Speidel. She began her formal studies of Piano Performance and Piano Pedagogy from 2002 in Karlsruhe, continuing her studies 2004 in Frankfurt am Main with Prof. Irina Edelstein, and 2007 with Prof. Joachim Volkmann. She is now a candidate for the Doctor of Music degree at the University of Alberta, studying with Prof. Dr. Jacques Després. Ms Reiswich-Dapp is the only performer to have received a Vanier Canada PhD scholarship in its inaugural year, has won an honorary Izaak Walton Killam Scholarship, a Dorothy J. Killam Award, a F.S. Chia PhD scholarship, a President's Doctoral Prize of Distinction, a Harriet Snowball Winspear Fellowship and two Beryl Barns Memorial scholarships. Viktoria has also been awarded numerous prizes at national and international piano competitions, including 19 first prizes at the German "Jugend Musiziert" competition with first prizes as a soloist and accompanist on the national level, an Award of Excellence at the Frankfurt University of Music Chambermusic Competition, the Audience Award at the International Music Festival Koblenz, and a multi-year scholarship of the Yehudi Menuhin Foundation "LiveMusicNow". She also received a diploma at the International Piano Competition in Senigallia, Italy, and a prize at the Robert-Schumann-Competition for Young Pianists in Zwickau. Ms Reiswich-Dapp has performed as soloist, with orchestras (including Südwestdeutsches Kammerorchester Pforzheim) and in various chamber music formations in Austria, Germany, Israel, Italy, Japan, the Netherlands, Poland, Russia, Turkey, and Uzbekistan. Viktoria is featured on various CDs.

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DEPARTMENT OF
MUSIC
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Live Electronic Music

New Works - No Rules

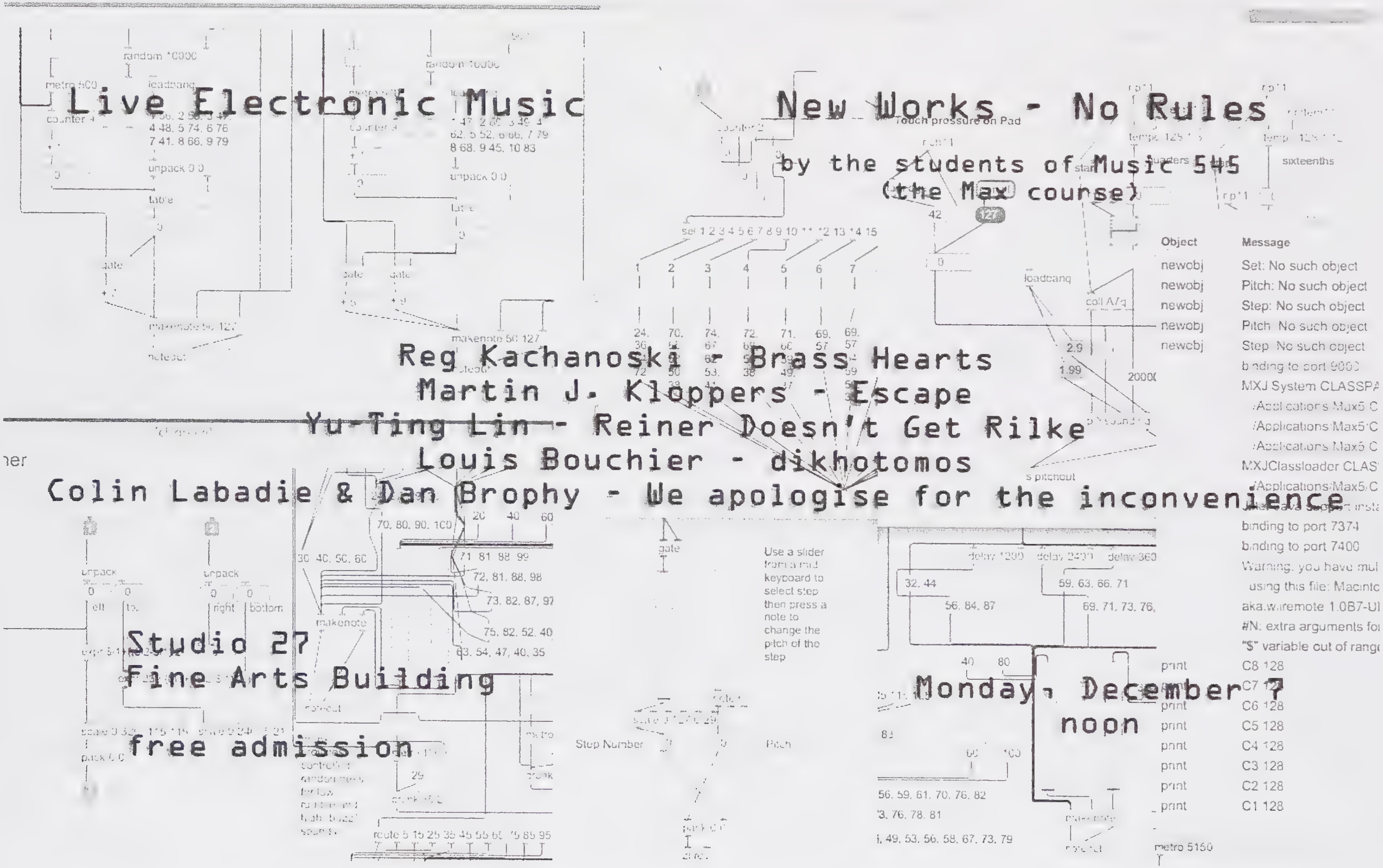
by the students of Music 545
(the Max course)

Reg Kachanoski - Brass Hearts
Martin J. Kloppers - Escape
Yu-Ting Lin - Reiner Doesn't Get Rilke
Louis Bouchier - dikhotomos
Colin Labadie & Dan Brophy - We apologise for the inconvenience

Studio 27
Fine Arts Building

free admission

Monday, December 7
noon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Step Number
Pitch
route 5 15 25 35 45 55 65 75 85 95
metro 5150

Use a slider from a midi keyboard to select step then press a note to change the pitch of the step

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newobj	Pitch: No such object
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	binding to port 9000
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Brettl-Lieder / Pierrot Lunaire

Arnold Schoenberg

Saturday, January 9, 2010 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Opening remarks by musicologist Alex Carpenter

Brettl-Lieder (1901) — Arnold Schoenberg (1874-1951)

Galathea
Gigerlette
Der genügsame Liebhaber
Einfältiges Lied
Mahnung
Jedem das Seine
Arie aus dem Spiegel von Arcadien

Kathleen Corcoran, soprano
Roger Admiral, piano

Intermission

Pierrot Lunaire, Op. 21 (1912) — Arnold Schoenberg

Part I
1. Mondestrunken
2. Colombine
3. Der Dandy
4. Eine blasse Wäscherin
5. Valse de Chopin
6. Madonna
7. Der kranke Mond

Part II
8. Nacht
9. Gebet an Pierrot
10. Raub
11. Rote Messe
12. Galgenlied
13. Enthauptung
14. Die Kreuze

Part III
15. Heimweh
16. Gemeinheit
17. Parodie
18. Der Mondfleck
19. Serenade
20. Heimfahrt
21. O alter Duft

Ardelle Ries, Sprechstimme
Paul Johnson, performer
Bill Damur, flute and piccolo
Allison Storochuk, clarinet and bass clarinet
Guillaume Tardif, violin and viola
Julie Amundsen, cello
Roger Admiral, piano

Thank you to Russell Ault for lighting design and operation.

Program Notes

In 1900 Schoenberg worked in Berlin as music director of Überbrettl, the first cabaret in that city. In 1901 he composed *Brettl-Lieder* using texts from *Deutsche Chansons*, a poetry book in the cabaret style, published in 1900 by Otto Julius Bierbaum. Cabaret of this period provided a mixture of popular style and sophisticated elitism.

Schoenberg composed *Pierrot Lunaire* in 1912 on a commission from Albertine Zehme. Zehme had already been performing musical recitations of the Pierrot poems and wanted music to accompany her unique style of vocal declamation. The "*speech melody*" of Schoenberg's composition is meant to be something between speaking and singing. As indicated in the score's preface, the performer projects mood and character through the sound of the music, rather than the meaning of the words. In the printed program to the premiere performance Schoenberg included the following quote from 18th century poet Novalis:

> *Narratives can be conceived with associations but without coherence, like dreams – poems, which are merely euphonious, filled with beautiful words, but also without sense and cohesion, at most only a few intelligible lines, like fragments from the most disparate things. This true poetry can have at most only an allegorical sense in general and an indirect result like music.*

-from *Fragments*, (1798) by Novalis
(1772-1801)

Text Translations

Brettl-Lieder (Cabaret Songs)

Galathea
Frank Wedekind

How I burn with longing,
Galathea, lovely child,
to kiss your cheeks,
because they are so enchanting.

Joy will befall me,
Galathea, lovely child,
in kissing your hair,
because it is so alluring.
Never stop me, till death,
Galathea, lovely child,
from kissing your hands,
because they entice me so.

You don't know how I burn,
Galathea, lovely child,
to kiss your knees,
because they are so tempting.

And what would I not do, sweet
Galathea, lovely child,
to kiss your feet,
because they are so seductive.

But never expose your lips
to my kisses,
for the fullness of their charm
is kissed only in mind.

Gigerlette
Otto Julius Bierbaum

Madamoiselle Gigerlette
invited me to tea.
Her clothes
were as white as snow.

She was dressed
just like Pierrette.
Even a monk, I bet,
would have looked
with pleasure on Gigerlette.

The room was red
in which she received me.
The glow of yellow candles
hung in the air.

And she was, as always,
lively and witty.
I'll never forget it;
the room was wine-red, blossom-white was she.

And in a coach
we two took a ride
together to the land
that is called delight.

So that we couldn't lose
reins, goal and course,
Cupid was sitting
behind, driving
the fiery four.

The Easily Satisfied Lover
Hugo Salus

My lady has a black cat
with a softly rustling velvet coat,
and I, I have a shiny bald head,
shiny and smooth and silver-bright.

My lady is one of those sensual women;
she lies on her divan all year long,
doing nothing but stroke the cat's fur:
my God, how she loves that soft coat!

And when of an evening I come to visit my friend,
Pussy lies there on her lap
and nibbles at the sweet cakes with her
and shivers when I lightly touch its hair.

And when I want to be amorous with my sweetheart
so that she can be nice to me for once,
then I put the cat on my bald head,
and friend fondles the cat and laughs.

Simple Song

Hugo Salus

The king went out for a walk,
just like any man going walking,
without his scepter or his crown,
like an ordinary person.

There came a strong wind,
an ordinary wind,
and with no idea who it was,
attacked the king.

It tore the hat from his head
and flung it over the rooftop,
never to be seen again.

You see! That's it,
I told you so!
To play such a joke!

No king can go without his crown
among the stupid people
like an ordinary person!

Warning

Gustav Hochstetter

Don't put on airs, girl,
don't chase butterflies;
look for a real man
who can give you a good kiss
and build you a snug little home
with the strength of his own hands.

Girl, don't be foolish,
don't walk around in a dream:
open your eyes and see if anyone comes
who would make you a good husband.
When he comes, don't delay!
Snap the trap closed!

Girl, use your brains,
make use of your youthful beauty!
take care, and reflect that
if you drift through life
aimlessly, without a plan,
you'll end up an old maid.

To Each His Own

Colly

On the parade grounds
Kaspar sits in the centre,
high on his horse.
King and duke around him,
the public facing him,
military boom boom boom;
it's not going badly.

The air swallows the sunlight,
helmets and bayonets flash,
sparkle and gleam and glisten.
From the grandstand seats in the shade
Bravo! Hurrah! jokes and quips,
opera-glasses, flashing eyes,
all in admiration.

Who can it be next to me,
attractive, not so formidably refined,
but enchanting and elegant?
Although observed critically,
there is a secret excitement,
and hips move intimately
along with the music.

Kaspar, take your troops,
protect us all.
But now, dearest treasure,
let's quickly away from the parade grounds.
Behind the wall there's a little place
well away from all things.

And there we lie down,
I and my neighbour,
with the cheering sounds far away.
How splendid to be a soldier,
how splendid not to be one
when the two of us are all alone,
et cetera.

Aria from "The Mirror of Arcadia"
Emanuel Schikaneder

Since I've seen so many women
my heart beats so warmly within me,
it buzzes and hums
like a swarm of bees.
And if their fire matches mine,
their eyes lovely and clear,
then my little heart keeps beating
like a hammer,
boom, boom, boom . . .

I wish I had a thousand women,
if the gods would allow it:
then I'd dance all around
like a marmot. That would be a life worth
living in this world:
I'd be so merry,
I'd hop like a hare through the field
and my heart would keep beating,
boom, boom, boom . . .

He who doesn't appreciate women
is neither cold nor warm,
and lies like a block of ice
in a girl's arms. But I'm
quite another kind of man,
I jump around them,
my heart knocks happily
and goes boom boom.
Boom, boom, boom . . .

Pierrot Lunaire
Three Times Seven Poems by Albert Giraud (1860-1929)
German translation from the French by
Otto Erich Hartleben (1864-1905)

1. Moondrunk
The wine which through the eyes we drink
Flows nightly from the moon in torrents,
And as a spring-tide overflows
The far and distant land.
Desires terrible and sweet
Unnumbered drift in floods abounding.
The wine which through the eyes we drink
Flows nightly from the moon in torrents.

The poet, in an ecstasy,
Drinks deeply from the holy chalice,
To heaven lifts up his entranced
Head, and reeling quaffs and drains down
The wine which through the eyes we drink.

2. Colombine
The pallid buds of moonlight
Those pale and wondrous roses
Bloom in the nights of summer—
O could I pluck but one!
My heavy heart to lighten,
I search in darkling river
The pallid buds of moonlight,
Those pale white wondrous roses.
Fulfilled would be my longing
If I could softly gather,
With gentle care besprinkle
Upon your dark brown tresses
The moonlight's pallid blossoms.

3. The Dandy

A phantasmagorial light ray
Illumines tonight all the crystalline flasks
On the holy, sacred, ebony wash-stand
Of the taciturn dandy of Bergamo.
In sonorous bronze-enwrought chalice
Laughs brightly the fountain's metallic
sound,
A phantasmagorial light ray
Illumines tonight all the crystalline flasks.
Pierrot with countenance waxen
Stands musing and thinks
How he tonight will paint.
Rejecting the red and the green of the east
He bedaubs all his face in the latest of styles
With a phantasmagorial moonbeam.

4. A Pale Laundry Maid

A pale laundry maid
Washes nightly white silk garments;
Naked, snow-white silvery foreams
Stretching downward to the flood.
Through the glade steal gentle brezes.
Softly playing o'er the stream.
A pale laundry maid
Washes nightly white silk garments.

And the gentle maid of heaven.
By the branches softly fondled.
Spreads on the dusky meadows
All her moonlight-bewoven linen
A pale laundry maid.

5. *Valse de Chopin*

As a lingering drop of blood
Stains the lip of a consumptive,
So this music is pervaded
By a morbid deathly charm.
Wild ecstatic harmonies
Disguise the icy touch of doom,
As a lingering drop of blood
Stains the lip of a consumptive.
Ardent, joyful, sweet and yearning,
Melancholic sombre waltzes,
Coursing ever through my senses
Like a lingering drop of blood!

6. Madonna

Rise, O mother of all sorrows,
From the alter of my verses!
Blood pours forth from thy lean bosom
Where the sword of frenzy pierced it.
Thy forever gaping gashes
Are like eyelids, red and open.
Rise, O mother of all sorrows,
From the alter of my verses.
In the lacerated arms
Holdst thou thy Son's holy body,
Manifesting Him to mankind—
Yet the eyes of men avert themselves,
O mother of all sorrows!

7. The Ailing Moon

You ailing, death-awaiting moon,
High upon heaven's dusty couch,
Your glance, so feverish overlarge,
Lures me, like strange enchanting song.
With unrequited pain of love
You die, your longing deep concealed,
You ailing, death-awaiting moon,
High upon heaven's dusty couch.
The lover, stirred by sharp desire
Who reckless seeks for love's embrace
Exults in your bright play of light
Your pale and pain-begotten flood,
You ailing, death-awaiting moon.

8. Night

Heavy, gloomy giant black moths
Massacred the sun's bright rays;
Like a close-shut magic book
Broods the distant sky in silence.
From the mists in deep recesses
Rise up scents, destroying memory.
Heavy, gloomy giant black moths
Massacred the sun's bright rays;
And from heaven earthward bound
Downward sink with sombre pinions
Unperceived, great hords of monsters
On the hearts and souls of mankind. . .
Heavy, gloomy giant black moths.

9. Prayer to Pierrot
Pierrot! my laughter have I unlearnt!
The picture's brightness dissolves.
Black flies the standard now from my mast,
Pierrot, my laughter have I unlearnt
O once more give me, healer of spirits,
Snowman of lyrics, monarch of moonshine,
Pierrot, my laughter!

10. Loot
Ancient royalty's red rubies,
Bloody drops of antique glory,
Slumber in the hollow coffins
Buried in the vaulted caverns,
Late at night with boon companions
Pierrot descends to ravish
Ancient royalty's red rubies.
Bloody drops of antique glory.
But there every hair a-bristle,
Livid fear turns them to statues;
Through the murky gloom, like eyes—
Glaring from the hollow coffins
Ancient royalty's red rubies.

11. Red Mass
To fearsome grim communion
Where dazzling rays of gold gleam,
And fickering light of candles,
Comes to the alter Pierrot.
His hand, with grace invested,
Rends through the priestly garments,
For fearsome grim communion
Where dazzling rays of gold gleam.

With signs of benediction
He shows to frightened people
The dripping crimson wafer:
His heart—with bloody fingers
In fearsome grim communion.

12. Song of the Gallows
The haggard harlot8 with scraggy gizzard
Will be his ultimate paramour.
Through all his thoughts there sticks like a gimlet
The haggard harlot with scraggy gizzard.
Thin as a rake, round her neck a pigtail,
Joyfully will she embrace the rascal,
The haggard harlot!

13. Decapitation
The moon, a polished scimitar
Upon a black and silken cushion,
So strangely large hangs menacing
Through sorrow's gloomy night.
Pierrot wandering restlessly
Stares upon high in anguished fear
Of the moon, the polished scimitar
Upon a black and silken cushion,
Like leaves of aspen are his knees,
Swooning he falters, then collapses.
He thinks: the hissing vengeful steel
Upon his neck will fall in judgement,
The moon, a polished scimitar.

14. The Crosses
Holy crosses are the verses
Where the poets bleed in silence,
Blinded by the peck of vultures
Flying round in ghostly rabble.
On their bodies swords have feasted,
Bathing in the scarlet bloodstream.
Holy crosses are the verses
Where the poets bleed in silence.
Death then comes; dispersed the ashes—
Far away the rabble's clamour,
Slowly sinks the sun's red splendour,
Like a royal crown of glory.
Holy crosses are the verses.

15. Nostalgia
Sweetly plaintive is the sigh of crystal
That ascends from Italy's old players,
Sadly mourning that Pierrot so modern
And so sickly sentimental is now.
And it echoes from his heart's waste desert,
Muted tones which wind through all his senses,
Sweetly plaintive, like a sigh of crystal
That ascends from Italy's old players.
Now abjures Pierrot the tragic manner,
Through the pallid fires of lunar landscape
Through the foaming light-flood mounts the longing,
Surging high towards his native heaven.
Sweetly plaintive, like a sigh of crystal.

16. Atrocity

Through the bald pate of Cassander,
As he rends the air with screeches
Bores Pierrot in feigning tender
Fashion with a cranium driller.
He then presses with his finger
Rare tobacco grown in Turkey
In the bald pate of Cassander,
As he rends the air with screeches.
Then screwing a cherry pipe stem
Right in through the polished surface,
Sits at ease and smokes and puffs the
Rare tobacco grown in Turkey
From the bald pate of Cassander.

17. Parody

Knitting needles, bright and polished,
Set in her greying hair,
Sits the Duenna, mumbling,
In crimson costume clad.
She lingers in the arbour,
She loves Pierrot with passion,
Knitting needles, bright and polished,
Set in her greying hair,
But, listen, what a whisper,
A zephyr titters softly;
The moon, the wicked mocker,
Now mimics with light rays
Bright needles, spick and span.

18. The Moonfleck

With a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat
So walks out Pierrot this languid evening.
Seeking everywhere for love's adventure.
But what! something wrong with his appearance?
He looks round and round and then he finds it—
Just a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat.
Wait now (thinks he) 'tis a piece of plaster,
Wipes and wipes, yet cannot make it vanish.
So he goes on poisoned with his fancy,
Rubs and rubs until the early morning
Just a snowy fleck of shining moonlight.

19. Serenade

With a giant bow grotesquely
Scrapes Pierrot on his viola;
Like a stork on one leg standing
Sadly plucks a pizzicato.
Now here comes Cassander fuming
At this night-time virtuoso.
With a giant bow grotesquely
Scrapes Pierrot on his viola;
Casting then aside the viola,
With his delicate left hand he
Grips the bald pate by the collar—
Dreamily he plays upon him
With a giant bow grotesquely.

20. Journey Home

The moonbeam is the rudder,
Nenuphar serves as boat
On which Pierrot goes southward,
The wind behind his sails,
In deep tones hums the river
And rocks the light canoe,
The moonbeam is the rudder,
Nenuphar serves as boat.
To Bergamo, his homeland,
Pierrot returns once more.
Soft gleams on the horizon
The orient green of dawn.
The moonbeam is the rudder.

21. O Ancient Scent

O ancient scent from far-off days,
Intoxicate once more my senses!
A merry swarm of idle thoughts
Pervades the gentle air.
A happy whim makes me aspire
To joys which I too long neglected.
O ancient scent from far-off days
Intoxicate me again.
Now all my sorrow is dispelled,
And from my sun-encircled casement
I view again the lovely world
And dream beyond the fair horizon.
O ancient scent from far-off days!

English Translations by Cecil Gray

Musicans

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey.

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat Conservatories. In 1998, she received her Diploma for Kunsterlische Ausbildung from the Hochschule fur Musik und Theater, Hannover where she studied with Frederick Jurgen Sellhelm and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance. She appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Julie has played with the Edmonton Symphony Orchestra as well as being a guest player with a number of other orchestras and chamber music groups. In 2003, Julie completed graduate studies with Tanya Prochazka at the University of Alberta, receiving her Masters of Music. She is currently an instructor for cello at U of A.

Musicologist **Alexander Carpenter** teaches in the Fine Arts department at the Augustana campus of the University of Alberta. He holds a PhD in historical musicology from the University of Toronto and an MA in music criticism from McMaster University. Dr. Carpenter's research focuses largely on the music of Arnold Schoenberg and the musical culture of fin-de-siecle Vienna. He has recently contributed chapters to two books, Schoenberg's Chamber Music, Schoenberg's World, and De-Canonizing Music History. He also has a number of articles and reviews in press, which will appear in the Musical Quarterly, Notes, and Magyar Zene (in Hungarian). Dr. Carpenter has been interviewed several times on CBC radio, most recently on the program Saturday Afternoon at the Opera. In February of 2010, he will speak as an invited guest at the Freud Museum in London, on the subject of music and psychoanalysis.

Kathleen Corcoran has performed as a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, Pro Coro Canada and Alberta Baroque Ensemble. Recent performances in the United Kingdom include guest appearances in Brighton and at the Arundel Festival. She studied with Harold Wiens at the University of Alberta and has participated in masterclasses with Richard Miller, Elly Ameling, John Wustman, Vera Rosza, Edith Wiens and Gerald Moore. Kathleen is Professor of Voice at University of Alberta, Augustana.

Bill Damur received his Masters and Bachelor of Music as well as his Bachelor of Education from the University of Alberta. Mr. Damur has studied with Wilfrid Smith, Christopher Taylor, Alan Clarke, Adrian Brett, and Harlan Green. He has taught at the Alberta College Conservatory since 1983, and performs regularly with several ensembles: Griffin Consort, Virus 23, The Icy-Cool, Chanticleer, The Amati Trio, B.E.A.M.S., and Baroque Restoration Group.

Paul "Sparky" Johnson was a founding member of Edmonton's Catalyst Theatre and was an actor/writer with The Second City Review Theatre. For many years, he had the rare opportunity of studying and working closely with theatre legend, the late Paul Sills – son of Viola Spolin and founder of The Second City. Toward the end of his life, Mr Sills selected Paul take over and carry on his renowned acting workshops in Door County, Wisconsin. Since 2001, Paul has been a guest artist at the University of North Carolina School of the Arts summer program for drama students.

Paul is a member of Actors' Equity (USA), Canadian Actors' Equity, and the Association of Canadian Cinema, Television, and Radio Artists.

For the past twenty-three years, Paul has been a full-time drama professor with the Augustana Faculty of the University of Alberta.

Ardelle Ries is an Assistant Professor of Music at the University of Alberta Augustana Campus. She conducts The Augustana Choir and the Augustana Men's Choir, teaches choral conducting, choral literature and techniques, and aural skills.

She has conducted choirs of all ages and has sung professionally as a chorister and soprano soloist.

Ardelle is in demand as an aural skills specialist, choral clinician, and vocal pedagogue. A passionate advocate for choral music education, Ardelle is the President of the Alberta Choral Federation.

Her doctoral dissertation, The Child Voice: A Social Context, was nominated in 2004 for a University of Alberta Governor General's Award and in 2005 for the Association of Canadian Choral Conductors' Dissertation Award. Current research interests include holistic approaches to choral conducting pedagogy, aural training pedagogy, and the power of the choir to build community.

Ardelle resides in Camrose, Alberta with her husband, Dr Roger Admiral.

After studies at Northwestern University and the University of Alberta, clarinetist **Allison Storochuk** received a Doctor of Musical Arts degree at Arizona State University. Her teachers include Russell Dagon, Dennis Prime, and Robert Spring. As a winner of the 1998 Johann Strauss Scholarship, Dr Storochuk studied at the Mozarteum in Salzburg with Alfred Prinz and Alois Brandhofer. She has performed extensively in Canada, the United States, Japan, England, Australia, Belgium, France, and Austria. She has performed with the Edmonton Symphony Orchestra and Saint Crispin's Chamber Ensemble, and currently performs with the Eastwest Quartet, Meritage Trio, Schlagnet Duo, the Springfield Symphony Orchestra and the Springfield Symphony Orchestra Woodwind Quintet. Following two years of teaching at the University of Alberta, Dr Storochuk is currently an Assistant Professor of Clarinet at Missouri State University. Allison is an endorser and clinician for the G Leblanc Corporation. She recently recorded Eric Mandat's Concert Music for Clarinets, to be released on the Summit label. She can be heard on the compact discs: BASHAW with Saint Crispin's Chamber Ensemble on the Arktos label, howard bashaw form archimage, and Glossa, and is featured on several CBC National Broadcasts.

In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist **Guillaume Tardif** has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Québec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.

As soloist and concertmaster, Dr Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordings include Virturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti.

Music Events Survey

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

0809-EXR-CRE-7770

The University of Alberta Department of Music presents:

Music at Convocation Hall

Martin Riseley, violin
Janet Scott Hoyt, piano

Friday, January 22, 2010 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Three Sonatas for Violin and Piano — Johannes Brahms (1833-1897)

Sonata Opus 78 (1878-79)
  - Vivace ma non troppo
  - Adagio
  - Allegro molto moderato

Sonata Opus 100 (1886)
  - Allegro amabile
  - Andante tranquillo: vivace
  - Allegretto grazioso (quasi Andante)

Intermission

Sonata Opus 108 (1886-88)
  - Allegro
  - Adagio
  - Un poco presto e con sentimento
  - Presto agitato

Martin Riseley

A native of New Zealand, Martin Riseley began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music in 1986. In 1988 he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski, and was coached in chamber music by Samuel Rhodes and Joel Smirnoff of the Juilliard Quartet, and by Felix Galimir. Riseley graduated from Juilliard in 1996 with his Doctorate of Musical Arts degree.

Mr Riseley assisted Dorothy DeLay as a teaching fellow in the Pre-College Division of Juilliard while in New York, and taught at the 92nd Street 'Y'. He was also soloist and concertmaster with the Chamber Players of the Juilliard School in their Merkin Hall debut, and in Alice Tully Hall as part of the Mozart Bicentennial celebrations at Lincoln Center.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and his solo and chamber concerts have appeared on CBC radio. He gave the North American premiere of the violin concerto"The Bulls of Bashan" by Gavin Bryars, and played the Chaconne from The Red Violin by John Corigliano at the ESO's Enbridge Symphony Under the Sky festival. He also premiered a concerto by the ESO's Composer in Residence, Allan Gilliland in 2002. He performed that concerto again in Ottawa during the Alberta Scene Festival in 2005. He gave the Alberta premiere of Dompierre's 'Les Diableries' with the Edmonton Symphony in a concert celebrating Quebec City's 400th anniversary.

His many concerto appearances in Canada, Mexico and the US include works by Brahms, Paganini, Wieniawski, Lalo, Bartok, Mendelssohn, Bruch, Prokofiev, Bach, Vivaldi, Leclair, Saint-Saens., Sibelius, Sarasate and Tchaikovsky.

He served as Interim Associate Concertmaster of the National Arts Center Orchestra for the 2002-2003 season, and was guest concertmaster of the New Zealand Symphony Orchestra during 2003. He began the position of Head of Strings at the New Zealand School of Music in July 2009. He was a regular performer at the Ottawa Chamber Music Festival, playing with artists such as Andrew Dawes, Amanda Forsyth, Andres Diaz, and the St. Lawrence String Quartet. He gave a three-concert presentation in Winnipeg of the trios of Beethoven with Stephane Lemelin and Paul Marleyn, and in Edmonton with Lemelin and Tanya Prochazka, as well as a four concert series of the chamber music with piano of Johannes Brahms. He played chamber works of Schubert and Schumann at the National Arts Center with Pinchas Zukerman and Jon Kimura Parker, and performed the Brahms B Major Trio with Yo-Yo Ma at the inaugural Gala Concert of the ESO in 2007.

Martin Riseley held positions of Artist in Residence and Head of Strings at the University of Alberta between 1994-2003, and his students from that time have gone on to gain jobs with professional orchestras in the US and Canada.

Janet Scott Hoyt
Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she had a long association with The Banff Centre for the Arts where she was Head of the Collaborative Pianist Faculty. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are 'From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, her travels take her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

DEPARTMENT OF MUSIC UPCOMING EVENTS

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JANUARY

Monday, January 25 at 12:00 pm
Monday Noon Music
Allene Hackleman, horn
Kathyryn Macintosh , trombone
Scott Whetham, tuba
Sarah Ho, piano
Works by Hindemith, Deegan, Wilder
Free Admission

Monday, January 25 at 8:00 pm
University Symphony Orchestra
Conductors: Angela Schroeder, Malcolm Forsyth, Tanya Prochazka
Soloists: Aaron Au, viola
Tanya Prochacha, cello
Works by Borodin, Forsyth, Rimsky-Korsakov
Winspear Centre for Music
General admission: $20 (plus service charge), Winspear Box Office

Friday, January 29
6:00 pm - Cocktail
6:30 pm - Dinner
Annual Music Formal Dinner and Dance
Wildrose Room, Lister Conference Center
Admission: $40/person
music.students@ualberta.ca

FEBRUARY

Monday, February 1 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical talents
Free Admission

Monday, February 1 at 2:00 pm
Masterclass/Workshop
Visiting Artists
Kimberly Barber, mezzo-soprano
General admission: $10 at the door

Monday, February 1 at 8:00 pm
Visiting Artists Recital
Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano
Works by C Schumann, R Schumann, Bolcom and Larsen
$20/adult, $10/student

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler/Heifetz Birthday Bash
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall
at the Winspear Centre for Music
Duo Majoya
Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Works by Mussorgky, Elgar, Bashaw
$20/adult, $15/senior, $10/student (plus service charge), Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Works by Butterfield, Smith, Bashaw
Studio 27, Fine Arts Building
Free admission

Music

Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

UNIVERSITY SYMPHONY ORCHESTRA

Tanya Prochazka, conductor

Monday, January 25, 2010 at 8:00 pm
Francis Winspear Centre for Music

WINSPEAR
CENTRE

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

From *Prince Igor*, Polovtsian Dances 8 and 17 (1890) — Alexander Borodin (1833-1887)

VIII. Dance of the Polovtsian Maidens
XVII. Polovtsian Dances
Angela Schroeder, guest conductor

Double Concerto for Viola, Cello and Orchestra (2003-2004, rev. 2008) — Malcolm Forsyth (b.1936)

I. Con brio
II. Adagio cantabile
III. Leggero e giocoso
Soloists: Aaron Au, viola, and Tanya Prochazka, cello
Malcolm Forsyth, guest conductor

Intermission

Scheherazade, Op. 35 (1888) — Nikolai Rimsky-Korsakov (1844-1908)

I. The Sea and Sinbad's Ship (Largo e maestoso - Allegro non troppo)
II. The Kalendar Prince (Lento - Andantino - Allegro molto - Con moto)
III. The Young Prince and The Young Princess (Andantino quasi Allegretto - Pochissimo piu mosso - Come prima - Pochissimo piu animato)
IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman (Allegro molto - Vivo - Allegro non troppo maestoso)
Tanya Prochazka, conductor

Program Notes

Borodin was born St. Petersburg and died there in 1887. He began composing his opera Prince Igor in 1869 and continued to work on it until his death in 1887. The Polovtsian Dances from the opera's second act were written in the summer of 1875 and first performed on March 11, 1879 in St Petersburg; the first performance of the entire opera, in a version completed by Nicolai Rimsky-Korsakov and Alexander Glazunov after Borodin's death, took place on November 4, 1890.

The illegitimate son of a Russian nobleman, Alexander Borodin studied music from an early age, but his formal academic training was in the sciences. He earned a doctorate in chemistry and became a medical doctor, although he never practiced, focusing on a career as a research chemist. Borodin did important work in his chosen field and counted among his colleagues Dmitri Mendeleev, who formulated the periodic table.

Throughout his life Borodin composed in his spare time, often setting aside works unfinished at the end of a vacation period. In 1869 Borodin began work on an opera that would occupy him intermittently for the remaining 18 years of his life. Based on a narrative called *The Saga of Igor's Army* by his friend Vasily Stassov, the opera told the story Prince Igor, whose city, Puitvil, was overrun in the year 1185 by the Polovtsi, a Mongol-like nomadic tribe led by Khan Kontchak.

By the end of Act I Prince Igor has been captured by the Polovtsi and much of the opera's second act is given over to a ballet sequence in which the male and female slaves of the Polovtsi dance to entertain Igor and the Khan. The "Polovtsian Dances" were first performed separately, at the behest of Borodin's fellow composer, Nicolai Rimsky-Korsakov, who prodded Borodin along by orchestrating the "Dance of the Polovtsian Maidens" and assisting with the orchestration of the "Polovtsian Dances."

The dances achieved their first great success independent of the opera when Sergei Diaghilev choreographed them for his Paris troupe in 1909. The soaring melody of the first dance achieved even greater fame and popularity when it was used (along with a number of other tunes from other Borodin works) for the Broadway musical *Kismet* for the song "Strangers in Paradise."

Malcolm Forsyth, Double Concerto for Viola, Cello and Orchestra

The concerto grosso model of the baroque period was an Italian creation in which several principal members of a large ensemble, generally consisting entirely of strings, were given extended solo passages of some virtuosity to intersperse passages where the full group stated the thematic material-- thus Bach's *Brandenburg Concerti*, Handel's *Concerti Grossi,* Vivaldi's multifarious concerti for every imaginable mixture of the instruments in use in his day, amongst many others. Later , in the classical period, we find several examples of this form in the guise of a double concerto, something more extended and virtuosic, for just two soloists, where these players are quite separate from the large ensemble, but it was not such a favoured idea as its earlier example. The *Concerto for Two Pianos* of Mozart and Brahms's *Double Concerto* for violin and cello stand out in a field which comprises a fair number of pairings of this and that, but never has there been a major double concerto for viola and cello.

This particular work, Forsyth's fourth for multi-soloists and orchestra, is his contribution to an ongoing project of the Canadian violist, Rivka Golani, to commission and premiere new works pairing viola with many different instruments in this way.

The first movement, *Con brio*, commences with stabbing string chords and woodwind splashes presaging an energetic melody for viola, built on the octatonic scale . The cello interjects with vigorously thrusting figures. Roles are reversed and a development of these ideas ensues. A contrasting melody of an expressive and singing character is introduced by both soloists.

The second movement, *Adagio cantabile*, presents a mellow and very consonant texture of melody with soft washes of strings and harp. The two soloists join in a sombre four-part chorale where both players double-stop.

The finale, *Leggero e giocoso*, is a playful dance in six-eight meter which gives rein to some slightly jocular effects in its first theme. The second theme is exuberant and sombre, by turns. A stabbing rhythm of repeated sixteenth-notes is ushered in by the horns and trumpets, muted at first, and it is this theme which carries the day in bursts of orchestral colour alternating with the soloists' version of it and the end.

This work was commissioned by The Canada Council and The Alberta Foundation for the Arts for violist Rivka Golani and cellist Tanya Prochazka

Nikolai Rimsky-Korsakov was the most accomplished of a group of musicians that championed the music of Russia over the Germanic compositions that had previously been the fashion, following in the footsteps of musical nationalist Mikhail Glinka. Dubbed by Russian critic Vladimir Stasov "the mighty handful" (*moguchaya kuchka*), the group included Alexander Borodin, Cesar Cui, Modest Mussorgsky, and Mily Balakirev, their self-appointed leader. It was Balakirev who encouraged young naval officer Rimsky-Korsakov, in 1861, to pursue a career as a composer, though the latter had no formal training. The young man responded by teaching himself orchestration and completing a first symphony (No. 1, 1865), a symphonic poem (*Sadko*, 1867), and an opera (*The Maid of Pskov*, 1872) while still serving in the Navy.

He taught himself orchestration so well, in fact, that he later wrote a book, *The Principles of Orchestration*, that is still in use today. This was typical of the man, who possessed an undeniable native talent. In 1871 he became a professor of composition at the St. Petersburg Conservatory of music — and then commenced studying the subject himself. His students over the years included Glazunov, Prokofiev, and Stravinsky. Tchaikovsky, also influenced by Balakirev's circle wrote to Rimsky-Korsakov: "I am a mere artisan in music, but you will be an artist in the fullest sense of the word."

Though the subject of *Scheherazade* is based on Arabian tales, the work is still firmly Russian in its sensibilities and its flavor of "oriental" sound. Rimsky-Korsakov himself wrote that the piece was not meant to be an exact depiction of Scheherazade's stories, and titles of the movements are meant to "direct but slightly the hearer's fancy on the path my own fancy traveled." The piece exhibits his skill in varying orchestral color, using a standard Brahmsian orchestra that has been augmented by piccolo, harp, and extra percussion (snare and bass drum, tambourine, cymbals, and tam tam).

The tales of the Arabian Nights themselves were passed down through the centuries by word of mouth; the oldest tales date to the 10th century. They were brought to Europe in 1704 by Anotine Galland, who published several collections of the stories. These included the now well-known sagas of Sinbad the Sailor, Ali Baba and the 40 Thieves, and Aladdin and his magic lamp.

The story of Scheherazade provides the narrative thread between the tales, and runs as follows: Scheherazade was the daughter of the grand vizier to Sultan Shahriyar. The sultan's first wife had betrayed him, and in anger and grief he not only executed her but vowed to marry a woman each night and kill her the next morning. The sultan's cruel order was obeyed for three years, until Scheherazade conceived a plan to stop him and convinced her father to offer her as the sultan's next wife.

The clever girl talked the sultan into letting her sister spend the night with them in the bridal chamber, and in the morning, as planned, Scheherazade's sister begged her to tell a story. Scheherazade began one of the exciting tales but stopped before the story ended, causing the sultan, who had listened as well, to put off killing her until she could finish her story the next evening. Scheherazade, of course, never finished her tales, but kept her husband enthralled with story after story for 1,001 nights. By that time the pair had produced three sons and the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.

The first movement, **The Sea and Sinbad's Ship**, opens with two opposing themes: a stern and solemn tune dominated by the brass, and a sinuous violin melody introduced by a woodwind choir. The former is the stern sultan; the latter is Scheherazade, weaving her tales. Rimsky-Korsakov described the two themes, which wind throughout all movements of the work, as "purely musical material … Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures." In this movement, the themes ebb and flow over a third rocking melody like the ocean's waves.

The Story of the Kalendar Prince — a royal prince who disguised himself as a member of a tribe of wandering dervishes called Kalendars — features an "oriental" melody played in turn by both the full orchestra and different solo instruments, including bassoon, oboe, flute, and horn. The theme is offset by a brisk martial tune introduced by the brass, which in turn is interrupted by a clarinet solo that whirls like the dervishes of the title.

The lyric sweep of **The Young Prince and the Young Princess** is colored by a rising and falling counterpoint from woodwinds, harp, or upper strings against lower. Romantic melodies weave in and out, and the movement ends with a series of rapid, quiet figures that seem to dance into the distance.

Angela Schroeder, guest conductor

A native of Calgary, **Dr Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

University Symphony Orchestra

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra (USO), conducted by Professor Tanya Prochazka, represents the whole University. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and every alternate year performs an opera with the Music Department's Opera Workshop and a concert in the Winspear Centre for Music. It also performs regularly for the Cantando Festival.The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada. The USO is planning to tour Western Canada and China in May 2011.

The University Symphony Orchestra, 2009-2010
Tanya Prochazka, conductor

Violin
Amanda Alstad
Gabor Bartok
Kim Bertsch
Becky Best-Bertwistle
Deborah Chang**
Misun Choi
Wai Eng*
Simon Fung
Cynthia Johnston
Marie Krejcar**
Anthony Lui
Krystal Mah
Justin McKibbin
Patrick McKibbin
Emilie-Anne Neeland**
Andrea Ortlieb
Agnes Pakozdi
Krista Quapp
Grant Sigurdson
Lauren Tyrrell
Arlan Vriens

Viola
Alexandra Campbell
Connie Dykstra
Kenneth Heise*
Julia Hui
Amy Kao*
Darrell Soetaert

Cello
Kathleen de Caen*
Julia Dolman*
John Fedor
Erin McKay
Julian Savaryn*
Rebecca Li
Lisa Lin
Brian Neeland
Remko van den Hurk

Bass
Blake Chartrand
Ben Eldon
Monica Jenkins
Marina Mohd Zaini
Robyn Reekie*

Flute
Adam Ferland
MaryGrace Johnstone
Jessica McMillan*
Lara Milner

Oboe
Christa Eriksson*
Matt Jaffray*

English horn
Matt Jaffray*

Clarinet
Carly Loewen
Christopher Mann*
Kim Shire

Bassoon
Matt Nickel*
Emily Tam

Horn
Nealee Humphreys*
Ross McLean
Daniel Yarman
Stephanie Wichuk

Trumpet
Mary Charbonneau
Sara Mills*
Matthew Parsons*

Trombone
Brett Feland
Craig Goueffic*

Bass Trombone
David Galloway*

Tuba
Ray Basaraba

Percussion
Tina Chia
Reg Kachanoski
Allyson MacIvor
Jonathan Taylor*

Harp
Victoria Burgess*
Sherelle Carey

**denotes concertmaster
*denotes section leader

DEPARTMENT OF MUSIC UPCOMING EVENTS

Unless otherwise indicated: Convocation Hall, Arts Building
Tickets at the door | InfoLink (plus surcharge)
www.music.ualberta.ca | twitter.com/convohall | 780 492 3611

JANUARY

Friday, January 29
6:00 pm - Cocktail
6:30 pm - Dinner
Annual Music Formal Dinner and Dance
Wildrose Room, Lister Conference Center
Admission: $40/person
music.students@ualberta.ca

FEBRUARY

Monday, February 1 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical talents
Free Admission

Monday, February 1 at 2:00 pm
Masterclass/Workshop
Visiting Artists
Kimberly Barber, mezzo-soprano
General admission: $10 at the door

Monday, February 1 at 8:00 pm
Visiting Artists Recital
Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano
Works by C Schumann, R Schumann, Bolcom and Larsen
$20/adult, $10/student

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler/Heifetz Birthday Bash
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall
at the Winspear Centre for Music
Duo Majoya
Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Works by Mussorgky, Elgar, Bashaw
$20/adult, $15/senior, $10/student (plus service charge), Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Works by Butterfield, Smith, Bashaw
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
CD Release Event
Dan Sabo, guest conductor
Works by C Pann, F Schmitt, M Colgrass
$15/adult; $10/student/senior

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

VISITING ARTISTS RECITAL

Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano

Monday, February 1, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Part I: Love before 1850

Warum willst du andere fragen, Op. 12, No. 11 Clara Schumann
(Friedrich Rückert) (1819-1896)
Liebst du um Schönheit, Op. 12, No. 4 (Friedrich Rückert)
Sie liebten sich beide (Heinrich Heine)

Frauenliebe und –leben (Adelbert von Chamisso) Robert Schumann
Seit ich ihn gesehen (1810-1856)
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Intermission

Part II: Love after 1950

From *Casino Paradise* William Bolcom
My father the gangster (Arnold Weinstein) (b. 1938)
From *Cabaret Songs*
Toothbrush Time (Arnold Weinstein)
Amor (Arnold Weinstein)

Love after 1950 Libby Larsen
Boy's Lips (A Blues) (Rita Dove) (b. 1950)
Blond Men (A Torch Song) (Julie Kane)
The Empty Song (A Tango) (Liz Lochhead)
I make my magic (Isadora's Dance) (Muriel Rukeyser)
Big Sister Says, 1967 (A Honky Tonk) (Kathryn Daniels)

This event is made possible through the generous support of Edward Wiebe MD and the support of the VPR-Killam Research Fund.

Texts and Translations

Warum willst du andere fragen

Warum willst du and're fragen,
Die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen
Diese beiden Augen hier!

Glaube nicht dem fremden Leuten,
Glaube nicht dem eignen Wahn;
Nicht mein Tun auch sollst du deuten,
Sondern sieh die Augen an!

Schweigt die Lippe deinen Fragen,
Oder zeugt sie gegen mich?
Was auch meine Lippen sagen,
Sieh mein Aug', ich liebe dich!

Why do you wish to question others,
Who are unfaithful to you?
Believe nothing, but what
These two eyes say!

Do not believe people you do not know,
Do not believe your own peculiar fancies;
Even my actions you shouldn't interpret,
But look in these eyes!

Will my lips silence your questions,
Or will they bear witness against me?
Whatever my lips may say,
Look into my eyes: I love you!

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe der Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the springtime;
It is young every year!

If you love for riches,
Oh, do not love me!
Love the mermaid;
She has many bright pearls!

If you love for love,
Oh yes, do love me!
Love me always,
I'll love you evermore!

Sie liebten sich beide

Sie liebten sich beide, doch keiner
wollt' es dem andern gestehn;
sie sahen sich an so feindlich,
und wollten vor Liebe vergehn.

Sie trennten sich endlich und sah'n sich
nur noch zuweilen im Traum;
sie waren längst gestorben
und wußten es selber kaum.

They once loved each other, but neither
would to the other confess;
they saw each other as hostile,
yet wanted to perish from love.

They finally parted and sometimes sighted
the other in dreams;
they had been dead so long now
and hardly knew it themselves.

Frauenliebe und -Leben

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

Since I saw him
I believe myself to be blind;
wherever I cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

Everything else is dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber;
Since I saw him,
I believe myself to be blind.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Er, der Herrlichste von allen...

He, the most glorious of all,
O how gentle, how good he is!
lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.

Meander, meander your paths;
If only I might observe your glow,
If only observe in meekness,
simply to be blissful and sad!

Hear not my silent prayer,
consecrated only to your happiness,
you are not allowed to know me, lowly maid,
You lofty star of glory!

Only the worthiest of all
may become your happy choice,
and I will bless her, the lofty one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

He, the most glorious of all…

Ich kann’s nicht fassen

Ich kann’s nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war’s, er habe gesprochen:
“Ich bin auf ewig dein,”
Mir war’s - ich träume noch immer,
Es kann ja nimmer so sein.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den [seligsten][1] Tod mich schlürfen
In Tränen unendlicher Lust.

I can‘t grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
raise up and make happy poor little me?

It seemed to me, as if he spoke,
„I am eternally yours“,
It seemed - I dream on and on--
It could never be so.

O let me die in this dream,
cradled on his breast,
let blessed death drink me up
in tears of infinite bliss.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

You ring on my finger,
my little golden ring,
I press you piously upon my lips
piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself alone and lost
in barren, infinite space.

You ring on my finger,
you have taught me for the first time,
have opened my gaze unto
the endless, deep value of life.

I want to serve him, live for him,
belong to him entirely,
Give myself and find myself
transfigured in his radiance.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt, Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Help me, sisters,
friendly, adorn me,
serve me, today‘s fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Otherwise, gratified, of joyful heart,
I would have lain in my beloved’s arms,
Yet he called out,
With yearning in his heart,
impatient for the present day.

Helft mir, ihr Schwestern (cont.)

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

Help me, sisters,
help me to banish
a foolish anxiety,
so that I may with clear eyes receive him,
him, the source of my joy.

Do you, my beloved,
appear to me,
Do you give, sun, your glow to me?
Let me with devotion,
let me in meekness,
let me bow before my lord.

Strew him, sisters,
strew him with flowers,
bring him budding roses,
but you, sisters,
I greet with melancholy,
joyfully departing from your midst.

Süßer Freund, du blickest

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Sweet friend, you gaze
upon me in wonderment,
You cannot not grasp it,
why I can weep;
Let the moist pearls‘
unaccustomed adornment
tremble, joyful-bright,
in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury your face
here in my breast,
I want to whisper in your ear
all my happiness.

Do you now understand the tears
that I can weep?
Should you not see them,
beloved man?
Stay by my heart,
feel its beat,
that I may, more and more strongly
hold only you.

Süßer Freund, du blickest (cont.)

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

Here, by my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there your image
shall smile at me.

An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich [hab's gesagt und nehm's nicht zurück.

Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du
Du schauest mich an und lächelst dazu!

At my heart, at my breast,
you my rapture, my happiness!
joy is love, love is joy,
I have said it, and won‘t take it back.

I‘ve thought myself rapturous,
but now I‘m happy beyond that.
Only she who suckles, only she who loves
the child, to whom she gives nourishment;
Only a mother knows
what it is to love and be happy.

O how I pity the man
who cannot feel a mother‘s joy!
You dear, dear angel, you,
you look at me and smile!

Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Now you have caused me pain for the first
time; how it struck me.
You sleep, you hard, merciless man,
the sleep of death.

The abandoned one gazes before her;
the world is empty.
I have loved and lived, I am
no longer living.

I withdraw silently into myself,
the veil falls,
there I have you and my lost happiness,
You, my whole world!

KIMBERLY BARBER, MEZZO SOPRANO

Canadian mezzo-soprano **Kimberly Barber** was born in Guelph, Ontario and now maintains an international operatic and concert career, singing with major opera houses and orchestras throughout the world (**Paris Opera**, **Lyric Opera of Chicago**, **New York City Opera**, **Frankfurt Opera**, **Seattle Opera**, **Canadian Opera**, **ENO**, **London Symphony Orchestra**, **Accademia Nazionale di Santa Cecilia**, **Chicago**, **Montréal** and **Toronto Symphonies**, **St. Paul Chamber Orchestra, Mostly Mozart Festival, Eos Orchestra**). Known for the expressive power, purity and refinement of her voice, her elegance of phrasing and musical gesture grant intelligence and intensity to her physical portrayals.

Ms Barber's frequent collaborations with pianist Steven Blier and the **New York Festival of Song**, with performances at *Wigmore Hall* in London, *Weill Hall*, and the *92nd Street Y* in New York, have shaped her interest in presenting art song in an accessible format. Her deep attention to text and musical interpretation are hallmarks of her performances as a recitalist. Her concert performances encompass a wide repertoire ranging from Handel, Monteverdi and Mahler to Stravinsky, Argento and Bernstein. She performs frequently in recital, oratorio and chamber music settings; most recently she was a featured soloist in the opening concert of 2009 for **NUMUS** in Waterloo, Ontario, a „collage cabaret" entitled *Phenomenological Love Songs*, which also starred virtuoso trumpeter **Guy Few**, bassoonist **Nadina Mackie Jackson** and the **Penderecki String Quartet**. She sang the role of The Angel in Edward Elgar's monumental oratorio, *The Dream of Gerontius* with the **Richard Eaton Singers** in Edmonton, a role she repeated at the 2007 Elora Festival. In March 2007 she premiered a work written specifically for her with the Penderecki String Quartet by Canadian composer Veronica Krausas at Toronto's Music Gallery, with a repeat performance at the 2007 **Open Ears Festival** in Kitchener, Ontario.

Kimberly Barber's strong discography begins with her 1987 performance as Sister Sophia alongside the Maria of **Frederica von Stade** and Mother Superior of **Eileen Farrell** in Telarc's recording of THE SOUND OF MUSIC. Her 1995 recording of Pulitzer Prize-winning composer Aaron Kernis's AMERICAN (DAY) DREAMS earned accolades from San Francisco Chronicle critic Joshua Kusman, who said „Kernis' melodies, sung with unnerving purity by mezzo-soprano Kimberly Barber, will rip your heart". Her Concepciòn in Ravel's L'HEURE ESPAGNOLE for **Deutsche Grammophon** earned rave reviews internationally. She has also recorded for **CBC Records**: *Faustina Bordoni: Portrait of a Prima Donna*, and for **Naxos Records** the title role of Handel's RINALDO. Her latest recording, *L'accordéoniste*, introduces her new ensemble by the same name, featuring pianist Peter Tiefenbach and accordionist Mary-Lou Vetere in an eclectic tour de force program of German and French cabaret, Neapolitan songs and tangos.

In addition to her busy performing schedule, Kimberly Barber is increasingly in demand as a guest lecturer, panellist and pedagogue. She is an Associate Professor of Voice at Wilfrid Laurier University in Waterloo, Ontario, where she is Administrative Coordinator of the Opera Program.

GORDON GERRARD, PIANO

Gordon Gerrard is quickly establishing a place among the new generation of Canada's exciting young musicians. Gordon was the 2009 recipient of the Enbridge Arts Award for Emerging Artist and he was invited to compete in the prestigious Wigmore Hall International Song Competition 2009 in London. In recent years, he has worked as Assistant Conductor for Opera Lyra Ottawa, Repetiteur for Vancouver Opera, Associate Music Director for the Manhattan School of Music Undergraduate Opera Studio, and Lecturer at Iowa State University. Gordon maintains a busy schedule in addition to currently holding the positions of Resident Conductor for Calgary Opera, and staff conductor at Opera Nuova (Edmonton).

DEPARTMENT OF MUSIC UPCOMING EVENTS

UNLESS OTHERWISE INDICATED: CONVOCATION HALL, ARTS BUILDING
Tickets at the door | InfoLink (Service charges may apply)
www.music.ualberta.ca | twitter.com/convohall | 780 492 3611

FEBRUARY

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler | Heifetz Birthday Cards
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall
at the WINSPEAR CENTRE FOR MUSIC
Duo Majoya Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Elgar: 'Enigma' Variations, Op. 36
arr Alvin Lowrey
Bashaw: Music for Organ and Piano
Mussorgsky: Pictures at an Exhibition
arr Alvin Lowrey
$20/adult, $15/senior, $10/student
(Service charges may apply)
Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Christopher Butterfield: Pillar of Snails
Linda Catlin Smith: The Underfolding
Howard Bashaw: Form Archimage
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
MONDAY NOON MUSIC
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
$15/adult; $10/student/senior

Tuesday, February 16 at 4:30 pm
Enterprise String Quartet:
Guillaume Tardif and Virginie Gagné, violins; Charles Pilon, viola, and Joanne Yu, cello
Enterprise Square, 10230 Jasper Avenue
Free admission

Monday, February 22 at 12:00 pm
MONDAY NOON MUSIC
Featuring performers from the Saxophone Studio: Alison Balcetis, Stephen Lewis, Gavin Goodwin, Matthew Falk, Emily Schultz, Angelina Fleck, Ryan Yusep, Megan Teha, Justin Massey, and Kayla Chambers.
Works by 20th Century composers
Free Admission

Thurs-Sat, February 25-27 at 7:30 pm
Sunday, February 28 at 2:00 pm
University of Alberta Department of Music Opera workshop presents a fully-staged production of Handel's comic opera ***SERSE***
University Symphony Orchestra
Tanya Prochazka, Conductor
Brian McIntosh, Director
Timms Centre for the Arts
$25/adult, $20/senior, $10/student

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

KREISLER & HEIFETZ
BIRTHDAY CARDS

Guillaume Tardif, violin
Roger Admiral, piano

Music at Convocation Hall

Tuesday, February 2nd, 2010
8PM

Convocation Hall
Department of Music - University of Alberta

1917 - - Kreisler *Polichinelle*

1920 - - Godowski (1870-1938) *Nocturnal Tangier*
From Triakontameron (1919)
Arr. F. Kreisler

1912 - - R. Schumann (1810-1856) *Prophetic Bird*
From Waldszenen, op. 82, no. 7
Arr. J. Heifetz

1922 - - Cyril Scott (1879-1970) *Lotus Land*
op. 47 no. 1
Arr. F. Kreisler

1925 - - *Aloha Oe*, melody by Queen Liliuokalani
(1838-1917)
Arr. F. Kreisler

1926 - - Kreisler, *Petite Valse "Little Waltz"*
piano solo

1927 - - Clarence C. White (1880-1960) *Levee Dance*
op. 26 no. 2
Arr. F. Kreisler

1927- - Manuel Ponce (1882-1948) *Estrellita*
"My Little Star – Mexican Serenade"
Arr. J. Heifetz

1927 - - Kreisler, *Cadenza*
From the Brahms Violin Concerto, op. 77
To my dear wife, Harriet

1930 - - Debussy (1862-1918) *Golliwogg's Cake-Walk*
From *Children's Corner*
Arr. J. Heifetz

1933 - - Gustav Saenger (1865-1935)
(alias W.F. Ambrosio)
Intermezzo Scherzoso
As played by J. Heifetz

1934 - - Jacques Ibert (1890-1962), *Le petit âne* blanc
"The Little White Donkey"
From *Histoires*, 1922
Arr. J. Heifetz

1935 - - Gershwin (1898-1937) *Tempo di Blues*
Based on '*Picnics is alright*' and
'*There's a boat dat'sleaving'soon for New York*'
From *Porgy and Bess*
Arr. J. Heifetz

- INTERMISSION –

1938 - - Bach (1685-1750) *Gavotte*
Arr. J. Heifetz

1940 - - Flausino Rodrigues Vale (1894-1954)
Ao Pe da fogueira "By the bonfire"
15th of 26 preludes for unaccompanied violin
Arr. J. Heifetz

1942 - - Scarlatti (1685-1757) *Sonatina*
Arr. J. Heifetz
To Josepha (his first-born daughter)

1945 - - Saint-Saëns (1835-1921) *Le cygne "The Swan"*
From *Le carnaval des animaux*
Arr. J. Heifetz

1945 - - Rachmaninoff (1873-1943) *Oriental Sketch*
Composed 1917
Arr. J. Heifetz

1946 - - Bizet-Waxman (1906-1967), *Carmen Fantasie*
Edited J. Heifetz

1948 - - Khatchaturian (1903 – 1968) *Sabre Dance*
From the 4th Act of Ballet *Gayaneh*
Arr. J. Heifetz

1948 - - Kreisler, *Viennese Rhapsodic Fantasietta*

GUILLAUME TARDIF, violin
ROGER ADMIRAL, piano

susan farrell

a graduate conducting recital
convocation hall, u of a
february 3, 2010, 8:00 p.m.

Awake, Sleeping Hearts

Susan Farrell, Master of Music Candidate
Choral Conducting Graduate Recital
February 3, 2010, 8:00 p.m.
Convocation Hall, University of Alberta

Le Chant des Oyseaux	Clément Janequin (1485-1558)
Live with Me on Earth	Colin Labadie (b. 1984)
Jacques Arsenault, bass-baritone	
Trois Chansons de Charles d'Orléans	Claude Debussy (1862-1918)
1. *Dieu! Qu'il la fait bon regarder*	
2. *Quant j'ai ouy le tabourin*	
Abra Whitney, contralto	
3. *Yver! Vous n'êtes qu'un vilain*	
Kimberley Taylor, soprano	
Erin Hooper, contralto	
Anthony Wynne, tenor	
Matthew Knight, bass	
I am the true vine	Arvo Pärt (b. 1935)
I Gondolieri	Gioachino Rossini (1792-1868)
Denis Arseneau, piano	

Intermission

Ave Maria	Franz Biebl (1906-2001)
Matthew Ma, baritone	
Gottes Zeit ist allerbeste Zeit, Cantata BWV 106	J. S. Bach (1685-1750)
Kimberley Taylor, soprano	
Abra Whitney, contralto	
Michael Lowings, tenor	
Jacques Arsenault, bass-baritone	

You are invited to join us for a reception in the Arts Lounge following the recital.

Recital Choir

Soprano:
Alesha Bogdan
Nevada Collins-Lee
Maria Conkey
Isabel Davis
Brynn MacDonald
Sonia Oppenheim
Meghan Rayment
Kimberley Taylor

Alto:
Irene Apanovitch
Ruth Brodersen
Mirjam Frank
Isabelle Gallant
Erin Hooper
Daria Storoshchuk
Abra Whitney

Tenor:
Christopher Anderson
Russell Ault
Adam Ferland
Sten Thomson
Anthony Wynne

Bass:
Jacques Arsenault
Jeremy Doody
Scott Garland
Matthew Knight
Colin Labadie
Matthew Ma

Instrumental Ensemble

Alto Recorder:
Vince Kelly
Jen Hoyer

Cello:
Kathleen DeCaen
Julian Savaryn

Continuo Organ:
Denis Arseneau

Bass:
Robyn Reekie

Le chant des oyseaux

Réveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.

À ce premier jour de mai
Oiseaux feront merveilles
Pour vous mettre hors d'esmay.
Déstouper vos oreilles.
Vous serez tous en joie mis.
Chacun s'y abandonne,
Car la saison est bonne.

Vous orrez, à mon avis,
Une douce musique,
Que fera le roi mauvis.
Le merle aussi l'étourneau sera parmi
D'une voix authentique:

Ti, ti, pyti, ti, chou, ti, thouy, chouti
Tu que dis tu?
Le petit sansonnet de Paris. Le petit maignon.
Qu'est là bas, passe, villain.
Sainte tête Dieu!

Il est temps, d'aller boire.
Au sermon, ma maitresse,
À saint Trotin voir saint Robin,
Montrez le tétin, le doux musequin!
Guillemetter, Colinette, il est temps d'aller boire.

Sus, ma dame, à la messe
Sainte Caquette qui caquette.
Le petit sansonnet de Paris,
Sage courtois et bien apris.
Rire et gaudir c'est mon devis;
Chacun s'y abandonne.

Rossignol du bois joli,
À qui la voix résonne,
Pour vous mettre hors d'ennui
Vôtre gorge jargonne.

Frian, teo, tu, coqui, oy, ty, trr,
tu, huit, teo, frian, tycun, turri, quibi.

The song of birds

Wake up, sleeping hearts,
For the god of love summons you!

On this first day of May
Birds will work wonders
To take away your troubles.
Listen attentively.
You will be filled with joy.
Everyone gives in to it,
For the season is good.

You will hear, I believe,
Sweet music
Sung by the royal thrush.
The blackbird and the starling will also come together
In one, magisterial voice:

Ti, ti, pyti, ti, chou, ti, thouy, chouti
What are you saying?
The little starling of Paris. The little darling.
Who goes there? Sparrow, you villain!
Good heavens!

It's time to go to drinking.
Off to "Mass," mistress mine,
Let's take a walk to see "Saint Robin";
Show your tit, that cute little thing!
Guillemette, Colinette, it's time to go drinking.

Off my lady! Off to the "Mass"
Of prattling Saint Cluck
Wise, courtly, and most learned.
To laugh and poke fun at myself is my intent;
Everyone gives in to it.

Nightingale from the lovely woods
In which the voice resounds,
You babble on and on
To relieve your sorrow.

Frian, teo, tu, coqui, oy, ty, trr,
tu, huit, teo, frian, tycun, turri, quibi.

Tu, fouquet, fi, frian, fi, ti, trr, huit, tar, turri,
quibi. Huit, qui larra, fi, turri, turri, quibi.

Fuiez, regrets, pleurs et souci,
Car la saison l'ordonne,
Car la saison est bonne.

Arrière, mâitre coucou,
Sortez de notr' chapitre;
Chacun vous est maltenu,
Car vous n'êtes qu'un trâitre.
Coqu, par traison, en chacun nid
Pondez sans qu'on vous sonne.
Réveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.

Tu, fouquet, fi, frian, fi, ti, trr, huit, tar, turri,
quibi. Huit, qui larra, fi, turri, turri, quibi.

Away with regrets, tears, and cares,
For the season commands it,
For the season is good.

Away with you, master cuckoo,
Leave our assembly;
You have mistreated everyone,
For you are nothing but a traitor,
You deceitfully cuckold every nest,
Laying eggs that no one requests of you.
Wake up, sleeping hearts,
For the god of love summons you!

Live with Me on Earth Under the Invisible Daylight Moon

by Milton Acorn (From *The Island*)

Live with me on Earth among red berries and the bluebirds
And leafy young twigs whispering
Within such little spaces, between such floors of green, such figures in the clouds
That two of us could fill our lives with delicate wanting:

Where stars past the spruce copse mingle with fireflies
Or the dayscape flings a thousand tones of light back at the sun—
Be any of the colours of an Earth lover;
Walk with me and sometimes cover your shadow with mine.

Trois chansons de Charles d'Orléans

1.
Refrain:
Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle!

Pour les grands biens que sont en elle,
Chacun est prêt de la louer.
Qui se pourrait d'elle lasser?
Toujours sa beauté renouvelle.

Par de ça, ne de là, la mer
Ne sais dame ni damoiselle
Qui soit en tous bien parfais telle.
C'est un songe que d'y penser:

Dear God, how good it is to look at her,
With her kindness, beauty, and grace of
spirit!

All are poised to sing her praises
For the magnificent goodness within her.
Who could possibly tire of her?
Her beauty renews itself constantly.

On neither side of the sea
Do I know a lady or damsel
So perfect in every respect.
It is a dream to think of her:

2.	
Quant j'ai ouy le tabourin	When I heard the drum
Sonner, pour s'en aller au mai,	Sound, calling people to go a-maying,
En mon lit n'en ai fait affrai	I neither stirred in my bed
Ne levé mon chef du coissin;	Nor lifted my head from the pillow.
En disant: il est trop matin,	Instead, I yawned, "it's much too early;
Un peu je me rendormirai.	I'll go back to sleep for a while."
Jeunes gens partent leur butin;	Let the young people share their plunder,
De Nonchaloir m'acointeray	I will become acquainted with indifference
À lui je m'abutineray	And share myself with him;
Trouvé l'ai plus prochain voisin.	I have found him to be my closest neighbor.
3.	
Yver, vous n'estes qu'un vilain	Winter, you are nothing but a villain;
Été est plaisant et gentil	Summer is pleasant and gentle,
En témoin de mai et d'avril	As confirmed by May and April,
Qui l'accompaignent soir et main.	Who escort it evening and morning.
Été revet champs, bois et fleurs	Summer clothes the fields, woods, and flowers
De sa livrée de verdure	With its garb or greenery
Et de maintes autres couleurs	And many other colours,
Par l'ordonnance de nature.	According to the laws of nature.
Mais vous, Hiver, trop êtes plein	But you, Winter, are much too full
De neige, vent, pluie et grézil.	Of snow, wind, rain, and hail.
On vous doit banir en éxil.	You should be banished into exile.
Sans point flatter je parle plein:	Without mincing words, I'll speak plainly;
Hiver, vous n'êtes qu'un vilain!	Winter, you are nothing but a villain!

I am the true vine
from the Gospel according to St. John, Chapter 15, 1-14

1 I am the true vine, and my Father is the husbandman.
2 Every branch in me that beareth not fruit he taketh away: and every branch that beareth fruit, he purgeth it, that it may bring forth more fruit.
3 Now ye are clean through the word which I have spoken unto you.
4 Abide in me, and I in you. As the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me.
5 I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing.
6 If a man abide not in me, he is cast forth as a branch, and is withered; and men gather them, and cast them into the fire, and they are burned.
7 If ye abide in me, and my words abide in you, ye shall ask what ye will, and it shall be done unto you.
8 Herein is my Father glorified, that ye bear much fruit; so shall ye be my disciples.

9 As the Father hath loved me, so have I loved you: continue ye in my love.
10 If ye keep my commandments, ye shall abide in my love; even as I have kept my Father's commandments, and abide in his love.
11 These things have I spoken unto you, that my joy might remain in you, and that your joy might be full.
12 This is my commandment, That ye love one another, as I have loved you.
13 Greater love hath no man than this, that a man lay down his life for his friends.
14 Ye are my friends, if ye do whatsoever I command you.

I gondolieri

Voghiam sull' agil vela,
Bello risplende il cielo
La luna è senza velo,
Senza tempesta il mar.
Vogar, posar sul prato:
Al gondoliere è dato
Fra i beni il ben maggior.
Non cal se brilla il sole
O mesta appar la luna,
Ognor sulla laguna
Il gondoliere è re.

The Gondoliers

Let's row in our agile boat.
The fair sky is shining,
The moon is without veil, and
The sea is without storm.
Rowing or resting in the meadow—
To the gondolier is given
The greatest bliss of all.
No matter whether the sun is shining
Or the moon looks sad,
On the lagoon
The gondolier is king.

Ave Maria

Ave Maria, gratia plena:
Dominus tecum,
benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace,
the Lord is with thee.
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Gottes Zeit ist die allerbeste Zeit,
BWV 106

1. Sinfonia

2a. Chorus
Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
wenn er will.

God's time is the very best time.
In him we live, move, and have our being,
as long as he wills.
In him we die at the appointed time,
whenever he wills.

2b. Arioso (tenor)

Ach, Herr, lehre uns bedenken,
dass wir sterben müssen,
auf dass wir klug werden.

O Lord, teach us to ponder
the fact that we must die,
so that we may become wise.

2c. Aria (bass)

Bestelle dein Haus;
denn du wirst sterben
und nicht lebendig bleiben!

Set your house in order!
For you will die
and not remain alive.

2d. Chorus and Arioso (soprano)

Es ist der alte Bund:
Mensch, du musst sterben!
Ja, komm, Herr Jesu!

It is the old law:
mortal, you must perish!
Yes, come, Lord Jesus!

3a. Aria (alto)

In deine Hände befehl ich meinen Geist;
du hast mich erlöset, Herr,
du getreuer Gott.

Into your hands I commend my spirit;
you have redeemed me, Lord,
you faithful God.

3b. Arioso (bass) and Chorale

Heute, wirst du mit mir im Paradies sein.

Today you will be with me in Paradise.

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheissen hat:
Der Tod ist mein Schlaf worden.

In peace and joy I depart,
according to God's will;
my heart and mind are comforted,
calm, and still.
As God has promised me,
death has become my sleep.\

4. Chorus

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit',
Dem Heilgen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.

Glory, praise, honor, and majesty
be given to you, God the Father,
Son, and Holy Spirit with your power!
The divine strength
makes us victorious
through Jesus Christ, Amen

Many thanks to all who have helped make this recital possible–to my parents who love me enough to venture to Alberta in February; to Len who has been an invaluable resource and support; and to friends, roommates and fellow musicians who have made this process such a joy.

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA
www.music.ualberta.ca

Poster and Program Design by
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Duo Majoya Marnie Giesbrecht, organ Joachim Segger, piano
with Alvin Lowrey, trumpet Brian Jones, percussion

Friday, February 5, 2010 at 8:00 pm
Francis Winspear Centre for Music

Alberta Foundation for the Arts
DEPARTMENT OF MUSIC UNIVERSITY OF ALBERTA
WINSPEAR CENTRE

Program

'Enigma' Variations, Op. 36 (1899)*
Edward Elgar
(1857-1934)

- Theme — Enigma (Andante)
- Variation I — C.A.E. (L'istesso tempo)
- Variation II — H.D.S-P. (Allegro)
- Variation III — R.B.T. (Allegretto)
- Variation IV — W.M.B. (Allegro di molto)
- Variation V — R.P.A. (Moderato)
- Variation VI — Ysobel (Andantino)
- Variation VII — Troyte (Presto)
- Variation VIII — W.N. (Allegretto)
- Variation IX — Nimrod (Adagio)
- Variation X — Dorabella / Intermezzo (Allegretto)
- Variation XI — G.R.S. (Allegro di molto)
- Variation XII — B.G.N. (Andante)
- Variation XIII — *** / Romanza (Moderato)
- Variation XIV — E.D.U. (Allegro)

Music for Organ and Piano (1996)
Howard Bashaw
(b. 1957)

I. Passacaglia, quasi una fantasia
II. Meccanico Eccentrico, quasi una fantasia
III. Toccata, quasi una fantasia

Intermission

Pictures at an Exhibition (1874)*
Modest Mussorgsky
(1839-1881)

- Promenade
  - Gnomus
- Promenade
  - Il vecchio castello
- Promenade
  - Tuileries (Dispute d'enfants après jeux)
  - Bydlo
- Promenade
  - Ballet des poussins dans leurs coques
  - Samuel Goldenberg und Schmuÿle
- Promenade
  - Limoges — Le Marché (La grande nouvelle)
  - Catacombae — Sepulcrum Romanum
  - Cum mortuis in lingua mortua
  - La Cabane sur des pattes de poule (Baba-Yaga)
  - La grande porte de Kiev

*arranged by Alvin Lowrey in collaboration with Duo Majoya

Program Notes

by Alvin Lowrey and Howard Bashaw

A picture is worth a thousand words or even a few thousand notes of music. While works of visual art such as drawings, sketches, water colors, paintings or sculptures are frozen in time, composers can be inspired to bring visual arts to life with implied motion or even emotion. Modest Mussorgsky was inspired by the visual art of his friend, Viktor Hartmann, to compose musical impressions. Since some of those works of art are no longer extant, Kathryn Sparks has collaborated in this concert by creating visual art inspired by Mussorgsky's music. Edward Elgar, on the other hand, was inspired by his friends to create musical portraits of their personalities. With a presentation of visual imagery coupled with musical portrayals, the listener should be able to visualize the motion of still art or imagine a story line.

Sir Edward Elgar (1857-1934) was a renowned English composer who was most known for his *'Enigma' Variations* and his *Pomp and Circumstance Marches* as well as for his oratorio, *The Dream of Gerontius* and his *Salut d'amour* for violin and piano. He grew up in Worcester, England, where his father was an organist, so it was only natural that he would study piano and organ, but also violin as his chosen instrument. During a depressive mid-life crisis, his friend, August Jaeger, predicted that Elgar's "time of universal recognition" would come. Indeed, countless volumes have been written about Elgar and his prolific compositional output.

***'Enigma'* Variations** (1899) had its genesis in October of 1898 while Edward was relaxing at the keyboard after a day of violin teaching. He was rather mindlessly improvising when his wife blurted, "Edward, that's a good tune." Not being aware of what he had just played, he continued to play until she recognized the tune again. Then he continued to improvise on that tune and asked, "Whom does that remind you of?" After characterizing other friends by playing this musical game with his wife, he set out, partly in humour and partly in seriousness, to compose fourteen variations representative of personality traits, idiosyncrasies or incidents occasionally known only to himself and the specified individual.

Although the "enigma" has never been authoritatively solved, there are at least nine popular theories. One of the most intriguing speculations compares the structure of Elgar's fourteen variations with Bach's *Art of the Fugue* which also has fourteen variations. But even this theory has discrepancies that invalidate the comparison.

On the original manuscript, Elgar wrote the full names of only those dedicatees who had died while indicating the others only by initials. The published orchestration included only initials of some and cryptic names for others, and even three asterisks for one friend who was on a sea voyage.

Although Elgar did provide commentaries about each of the variations and characteristics he was attempting to portray, those explanations are omitted here to encourage the audience to discern the personality traits by observing the portraits while listening to the music.

One exception, however, is that the eleventh variation is not actually about the dedicatee but rather about an incident with his dog. George R. Sinclair had a bulldog, Dan, that was a constant companion. Dan had once taken a tumble into the Wye River when out for a walk, and Sinclair challenged Elgar to write some music to depict the incident. In this variation, Elgar begins with very fast descending notes in the first measure followed by very rhythmic eighth notes to suggest a dog paddling upstream to find a landing place. Upon landing, the dog gives a good bark. (Incidentally, a life-sized wood carving commemorates this dog at the Wye River in Hereford, England; look for it in the slide show.)

Since Elgar was a pianist/organist, it seems quite logical to arrange his *'Enigma' Variations* for piano and organ, especially since he conceived the work at the piano and added organ to his orchestration. He also arranged the work for solo piano as well as for 2 pianos. With his inclusion of percussion in his orchestration, it also makes sense to include percussion in this arrangement; in fact, the seventh variation virtually features the timpanist as a soloist! In working out the arrangement for trumpet, piano, organ and percussion, certain passages were logically more suitable for piano while other musical material was more idiomatic for organ. The percussion parts for multiple players had to be adjusted for one player, and the trumpet part was destined to play solo instrumental lines in lieu of oboe, clarinet, viola, cello, etc. as well as various brass parts.

Howard Bashaw (b. 1957). Originally from White Rock, British Columbia, Canadian composer Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir.

Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Nick de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral *(Minimalisms II)*, Marc Couroux *(Form Archimage)* Corey Hamm *(Preludes Book I)*, Barbara Pritchard *(Hosu)* and Haley Simons *(Preludes Book II)*. Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions.

CD releases presenting only original compositions include: **Hard Rubber, Hard Elastic** (2008) **Form Archimage** (2004) and **BASHAW** (2000). With broadcasts occurring most notably on CBC's *Two New Hours* and *The Signal*, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and The Canadian Music Centre (CMC). He is also represented by AMP (www.artmusicpromotion.org).

Music for Organ and Piano (1994-96). Unquestionably difficult to perform, the complex opening movement *Passacaglia, quasi una fantasia* combines three transforming grounds in the organ with free, fantasy-like scalar variations in the piano. In a trio texture of constantly shifting alignments, the organ's three grounds accelerate independently until reaching both their fastest speeds and a strategic unison at the movement's approximate mid-point (the 'first convergence'); this process is then reversed with the three grounds decelerating independently until reaching a second strategic unison (the 'second convergence') to begin the brief, concluding coda.

Based on motivic repetition, expansion and contraction, the intentionally bizarre *Meccanico Eccentrico, quasi una fantasia* engages a curious meshing of mechanical characters, ever-changing yet oddly predictable in their apparent struggle to cooperate.

Beginning a narrative whose overall simplicity cannot be disguised, *Toccata, quasi una fantasia* opens by juxtaposing slow-moving background activity in the organ part with relatively rapid foreground activity in the piano part. After a subtle yet persistent increase in activity, the organ part inevitably assumes foreground prominence, emerging fully in the form of a defiant cadenza at the movement's climax. Inspired (and no quitter), the piano part accompanies this cadenza with its own gusts of bravado and intensity. The storm quickly subsides, and (just as you knew would happen) the instruments resume their original roles to end the movement much as it began.

Music for Organ and Piano was commissioned through the Canada Council for the Arts by organists Marnie Giesbrecht and pianist Joachim Segger.

Modest Mussorgsky (1839-1881) was a prominent Russian Composer who was a member of a circle of influential composers known as "The Five" that included Mily Balakirev, César Cui, Nikolai Rimsky-Korsakov and Alexander Borodin. Their mission was to produce a specifically Russian type of art music.

In 1874, Mussorgsky attended a memorial exhibition of over 400 works of art by his late friend, Viktor Hartmann (1834-1873). Inspired by the artwork, he composed ***Pictures at an Exhibition*** for solo piano in less than six weeks as a tribute to Hartmann. This piano suite portrays ten of Hartmann's sketches and watercolors that were on display. About seventy of the original 400 works by Hartmann remain extant including only six of those depicted by Mussorgsky's music.

Although Mussorgsky had intended the work to be published immediately, it did not get published until 1886, five years after his death. The first and second editions were severely edited by Rimsky-Korsakov who took the editorial prerogative to emend many of Mussorgsky's daring harmonies. The work did not gain popularity until Maurice Ravel orchestrated it in 1922, and Ravel made his own slight alterations. An urtext edition of the original piano composition was not published until 1931.

Over the years, there have been numerous other orchestrations of *Pictures at an Exhibition* by such well-known musicians as Leopold Stokowsky, Sir Henry Wood, Vladimir Ashkenazy, and others. It has also been arranged for solo piano with orchestra, for 2 pianos, for 3 organs, for symphonic concert band, for brass band, for brass ensemble, for electronically synthesized sounds by Isao Tomita, and even for jazz band by Allyn Ferguson. In fact, there are currently over eighty arrangements for various combinations of instruments.

The present arrangement for trumpet, piano, organ and percussion does not pretend to be an improvement on any of these prior versions; it is simply an adaptation designed specifically for Duo Majoya and inspired by the Davis Concert Organ of Edmonton's Winspear Centre. The fifth promenade was omitted by Ravel and has been re-instated for this arrangement.

The "Promenades" provide a unifying melodic theme intended to portray either the composer or other art patrons walking from one exhibition area to another. Again, audience members are encouraged to use their own imaginations to determine whether Mussorgsky has captured the essence of Hartmann's artwork, or whether Kathryn Sparks has reflected the music with her art. The six Hartmann works that can be accounted for are: Ballet of the Chicks in their Shells (a drawing of ballet costumes); a rich Jew and a poor Jew (two separate paintings); The Catacombs (Roman catacombs beneath the streets of Paris as a self portrait with a friend and a guide holding a lamp); Baba Yaga's Hut on Fowl's Legs (a design for an ornate bronze clock); and the Great Gate of Kiev (a prize-winning architectural design for a city gate that was never built).

Kathryn Sparks has created new art for the following Mussorgsky musical images: The Gnome; The Old Castle (with a troubadour playing a mandolin); The Tuilleries Gardens; Bydlo (an oxcart); The Market Place at Limoges; and her own version of Baba Yaga's Hut on Fowl's Legs.

Kathryn Sparks, a native Seattleite now living in Texas, first spent a few decades as a student, home caregiver, office temp, house painter, stagehand, grocery bagger, magazine proofreader, freelance designer, university teacher and gallery director, all the while practicing the expensive hobby of personal art-making. Then, she took the leap into dubious but delightful self-employment as an artist to see if there might be a way to better integrate life adventures with the abiding passion for creative pursuits. Sparks continues as always to find much of her inspiration in music*, particularly Mussorgsky's 'Pictures', a longtime love that inspired her own first purchase of a musical recording, in the ancient days of the LP.

*[Kathryn's husband, Richard, is Artistic Director of Edmonton's marvelous professional chamber choir, Pro Coro Canada.]

Musicians

Marnie Giesbrecht and **Joachim Segger** are **Duo Majoya**. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Concert programs are eclectic and innovative, including original and commissioned works as well as transcriptions. Regular performers in the Winspear Centre in Edmonton and Jack Singer Hall in Calgary, they have performed across Canada and the US, at Notre Dame Cathedral, Paris; St. Stephen's Cathedral, Vienna and numerous other venues in Europe and South Africa. A CD of organ duets on the Davis Concert Organ will soon be released. For information on their concerts and CDs visit www.majoya.com.

Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches, organ, piano, chamber music and related subjects; she is Adjunct Professor at The King's University College. Dr. Segger is Professor and Chair of the Music Department at The King's University College; he is Adjunct Professor at the University of Alberta. Giesbrecht and Segger are co-directors of music at First Presbyterian Church, Edmonton.

Alvin Lowrey is Principal Trumpet Emeritus of the Edmonton Symphony. As a member of the ESO for 33 years with an average of 100 performances per season including classics, pops, ballet and opera, he has performed over 3,300 concerts. During the past three decades, he has been an active recitalist and has been featured frequently as a soloist with the ESO. Alvin and organist Jeremy Spurgeon collaborated in a performance for the popular CBC Wednesdays @ Winspear series in 2003 with a capacity audience and received a resounding standing ovation. At the International Trumpet Guild Conference held in Banff, 2008, he participated in a trumpet ensemble gala concert with twelve principal trumpet players of major Canadian orchestras, and also gave a lecture presentation on "Legends about Legendary Trumpeters". Although retired from his orchestral career, Mr. Lowrey continues to teach trumpet and coach chamber music at the University of Alberta and also performs as a free-lance musician. Prior to coming to Edmonton, he studied at the University of Kansas, University of Illinois and Michigan State University, and has taught at the University of Illinois, University of Northern Colorado, University of Western Michigan and Michigan State University.

Brian Jones began his professional career in 1968 when he joined the Edmonton Symphony. Further studies lead him to Los Angeles with Forrest Clarke and Earl Hatch. Brian performed with the UCLA and Pasadena Orchestras and won first prize in their Southern California Percussive Arts Society Timpani Competition. Summer studies included the National Youth Orchestra and three summers at the Music Academy of the West in Santa Barbara. In 1973 Brian joined the Cape Town Symphony Orchestra. Besides the large symphonic repertoire performed, Brian also performed regularly with the opera and ballet orchestras. In 1975 Brian returned to the Edmonton Symphony as Principal Percussionist.

He has performed as soloist in the Milhaud *Marimba Concerto*, *Concerto for Percussion* by Allan Bell, and the Bartok *Sonata for Two Pianos and Percussion* in its symphonic version. Many of Brian's students have become professional musicians across Canada and the United States.

THE DAVIS CONCERT ORGAN

One of the largest organs in North America, with 6,551 pipes, 122 ranks and 96 stops, the Davis Concert Organ is a truly majestic instrument. Made possible with a $2 million donation by Dr. Stuart G. Davis in memory of his late wife Winona, work began on the organ in the summer of 2001 and was completed in the summer of 2002. Constructed by Orgues Létourneau Limitée of St. Hyacinthe, Québec, the 19,000 kg organ was transported in parts by five semi-trailer trucks from Québec.

The organ's casement is made of Honduras mahogany and beech wood, its metal pipes made of tin, zinc & lead which were polished for an average of eight hours each. The wooden pipes are made of Yellow Poplar. There are 4 electric blowers to provide wind for the organ, the wind being stored in more than a dozen bellows. A special feature of the organ is found in the 205 horizontal trumpets (called Spanish Trumpets or Chamades) that protrude out towards the audience. These powerful instruments would fly out into the audience from the wind that blows through them if they were not bolted down to the organ!

Like an orchestra, the organ has different complete sound families: the woodwind section being the flutes, oboes, clarinets and Krummhorns of the organ; the brass section being the trumpets of all sizes, the string section of the orchestra being the so-called Principals and Gambes of the organ. The largest pipe (on the organ's façade, far left) stands over 11 m tall, weighs more than 400 kg and has a diameter of 45 cm; the smallest pipe on the organ is smaller than your pinky finger. The organ also has two special sounds which are not produced by pipes: a Rossignol or "Nightingale" (which works with wind and water), and Clochettes — some metal bells which are struck by tiny hammers.

The Davis Concert Organ has a four-manual and pedal low-profile electric-slider key action console (a piano has one keyboard; this organ has four, and a fifth one for the feet to play) with an identical console on a moveable platform at stage level using a solid-state combination system with a digital sequencer and 256 levels of memory. The sequencer allows the organ to mix and project other musical sounds fed through its computer core, while the dual console feature enables two people to play the organ at the same time while sitting apart. The volume that the organ can project is so great it will never need amplification.

Acknowledgements

Thanks to the **University of Alberta Department of Music** for sponsoring this performance in its *Music at Convocation Hall* series, though presented at the Francis Winspear Centre for Music.
Special thanks to the **Davis Concert Organ Trust Fund.**
Thanks to the **Alberta Foundation for the Arts** for its support.
Thanks to **The King's University College** for its support.
Thanks also to Kathryn Sparks for her generous collaboration in this project.
Thanks to Ian Trace, Ciné Audio Visual, for his assistance with the slide show presentation.
Thanks to the stage, lighting and sound crews and staff of the Winspear Centre for their expertise and courteous assistance.

DEPARTMENT OF MUSIC UPCOMING EVENTS

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FEBRUARY

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Christopher Butterfield: Pillar of Snails
Linda Catlin Smith: The Underfolding
Howard Bashaw: Form Archimage
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
MONDAY NOON MUSIC
A variety of organ repertoire
performed by students, faculty and
guests of the University of Alberta
Department of Music
Free Admission

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
Works by Estacio, Ives, Coakley,
Gilliland, Cable
$15/adult; $10/student/senior

Tuesday, February 16 at 4:30 pm
Enterprise String Quartet
Guillaume Tardif and Virginie Gagné,
violins; Charles Pilon, viola,
and Joanne Yu, cello
Enterprise Square, 10230 Jasper Ave

Monday, February 22 at 12:00 pm
MONDAY NOON MUSIC
Featuring performers from the
Saxophone Studio: Alison Balcetis,
Stephen Lewis, Gavin Goodwin,
Matthew Falk, Emily Schultz, Angelina
Fleck, Ryan Yusep, Megan Teha, Justin
Massey, and Kayla Chambers
Works by 20th Century composers
Free Admission

Thurs-Sat, Feb 25-27 at 7:30 pm
Sunday, February 28 at 2:00 pm
University of Alberta Department
of Music Opera workshop presents
a fully-staged production of Handel's
comic opera ***SERSE***
University Symphony Orchestra
Tanya Prochazka, Conductor
Brian McIntosh, Director
Timms Centre for the Arts
$25/adult, $20/senior, $10/student

MARCH

Monday, March 1. 2010 at 12:00 pm
Monday Noon Music
Featuring Department of Music
students, showcasing the variety of
musical studies and talents
Free Admission

Monday, March 1 at 8:00 pm
Music at Convocation Hall
KILBURN MEMORIAL CONCERT
Janina Fialkowska, piano
ALL CHOPIN – Chopin 200th
Anniversary
$20/adult, $15/senior, $10/student

Music Events Survey

Please help us better understand our audience.

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Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

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4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

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DEPARTMENT OF
MUSIC
University of Alberta

The University of Alberta Department of Music presents:

FACULTY RECITAL

Roger Admiral, piano

Sunday, February 7, 2010 at 1:00 pm
Studio 27, Fine Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Pillar of Snails (1984-1987) Christopher Butterfield
(b. 1952)

The Underfolding (2001) Linda Catlin Smith
(b. 1957)

Form Archimage (2001; rev. 2010) Howard Bashaw
Prelude (b. 1957)
I. *Toccata, Counterpoint: where fractals meet Alberti (omaggio)*
Interlude 1
II. *Celestarium II, Reverberatory (omaggio a Galileo)*
Interlude 2
III. *Barn Burner with Jacob's Ladder*
Postlude

Roger Admiral, piano

This performance is dedicated to the memory of Patricia Ries.

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DEPARTMENT OF
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[illegible]

The University of Alberta Department of Music presents:

SYMPHONIC WIND ENSEMBLE

Angela Schroeder, Conductor

Friday, February 12, 2010 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAMME

Opening Fanfare	
Fugue in C	Charles Ives (1874 – 1954) trans. Sinclair

Daniel Sabo, guest conductor

Loch Na Beiste	Allan Gilliland (b. 1965)

Intermission

Bootlegger's Tarantella	John Estacio (b. 1966) trans. Michalak
Lyric Essay	Donald Coakley (b. 1934)
The Banks of Newfoundland	Howard Cable (b. 1920)

Program Notes

Charles Ives (1874-1954) the celebrated American composer, was born in Danbury, Connecticut. He grew up in a musical home, learning piano, cornet, and drums at a young age. His father, George E. Ives, was a former civil war bandmaster who taught Charles the fundamentals of music and encouraged him to experiment with polytonality, microtones, and other "unusual" techniques. What fascinated George Ives, and later his son, was the clash of rhythm and tone resulting from two bands playing different tunes at a parade. At fourteen, Charles, already considered a musical genius, began playing organ at the local Disciples Church. At the same time, he also maintained a strong interest in sports. When people, referring to his music, asked the young Ives what he played, he liked to reply, "Shortstop!"

Ives attended Yale University in 1894, where he received training in classical composition from Horatio Parker and studied organ with Dudley Buck and Harry Rowe Shelley. While at Yale, Ives wrote mostly marches, school songs, choruses, and organ pieces. Though Ives showed an incredible innate ability for composing, he was interested in so many activities (campus sports, fraternities, and musicals) that his grades began to suffer, ultimately plummeting to a D-plus average. Realizing that he could not make a living "on his dissonances," Ives moved to New York and joined the actuarial department of the Mutual Insurance Company, where his skills in planning and teaching were fostered. He began a prosperous career in the insurance industry, helping to raise $500 million worth of new business over his career. He was known by colleagues to be gentle but reclusive, occasionally expressing his strong opinions in no uncertain terms. Ives did not give up hope of a musical career, working in the office during the day and composing in the evenings. In 1908 he married Harmony Twichell, and in 1915 the childless couple adopted an infant daughter named Edith Osborne.

Ives is recognized as one of the most extraordinary and individual figures in the history of Western music, and the first composer to create distinctively American art music. He employed techniques such as polytonality, atonality, polyrhythm, tone clusters, and microtones years before hearing the music of Schoenberg, Hindemith, or Stravinsky, but also used traditional music techniques when appropriate. He famously stated, "Beauty in music is too often confused with something that lets the ears lie back in an easy chair."

Fugue in C (1896) is one of Ives' more conservative works and dates from 1895-96, during his Yale years. He composed the work first as an organ piece for a class assignment; however, this version is now lost. Ives later arranged the piece as the first movement ("Chorale") of his *First String Quartet*, subtitled "From the Salvation Army." In 1909, while composing his monumental Fourth Symphony, Ives again turned to the Fugue in C, scoring it for strings, flute, clarinet, horn, trombone, timpani, and organ, making some changes in the music itself and adding a more elaborate ending. The renamed "Fugue" became the third movement of this enormously complex four-movement symphony. The reassuring and generally consonant fugue reflected, for Ives, "an expression of the reaction of life into formalism and ritualism." While the piece possesses a forthright strength, there is a flowing, even elegiac character.

One of the hallmarks of Ives' compositional style is his use of musical quotation. In this fugue Ives quotes two hymntunes: Lowell Mason's 1824 *Missionary Hymn* ("From Greenland's Icy Mountains"), heard in the very opening of the work as the subject of the fugue, and Oliver Holden's 1793 *Coronation* ("All Hail the Power of Jesus' Name"), first heard in the trombones as the countersubject, about one minute into the piece. Additional references are made to *Antioch*, *Welcome Voice*, and J. S. Bach's *Toccata and Fugue in D Minor*. This likely infuriated his Yale composition teacher, Horatio Parker, as Parker despised popular music in general and revival hymns in particular, declaring that "in music they should have no place."

This arrangement for symphonic wind band, by **James Sinclair** (1976), is based on the *First String Quartet* version. James Sinclair is a leading Ives scholar and the current Executive Editor of the Charles Ives Society. The transcription was first performed in the Spring of 1976 by the Yale Band, with Sinclair conducting.

Allan Gilliland (b.1965) is one of Canada's busiest composers. He was born in Darvel, Scotland and immigrated to Canada in 1972. Based in Edmonton, Alberta, he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; *The Winspear Fanfare* composed for the opening of the Francis Winspear Centre for Music, *An Overture for the Worlds,* commissioned for the opening ceremonies of the IAAF World Championships in Athletics, *Dreaming of the Masters I,* a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera *Hannaraptor* and the musicals *The Seventh Circle* and *Dead Beats*. In 2006 he was one of a handful of composers asked to participate in the ASCAP/Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work *On the Shoulders of Giants* took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton, where he lives with his wife and two children.

Loch na Bieste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to Great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Bieste, which means "Lake of the Monster". *Loch na Bieste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met, there was a gap that created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565CE, "Nessie" has been pursued with greater and greater vigilance. *Loch na Bieste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

John Estacio (b.1966) is one of Canada's most frequently performed and broadcast composers. He served as Composer in Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera and Pro Coro. These residences yielded several works, many of which can be found on the CD "Frenergy", the Music of John Estacio. This CD earned Estacio two JUNO nominations and a Western Canadian Music Award. His soundtrack for the film "The Secret of the Nutcracker" received an AMPIA Award. His most recent opera, *Frobisher*, premiered in Calgary and Banff in 2007 and his first opera, *Filumena,* has been remounted five times and was filmed for television.

Estacio recently completed a cantata for chorus and orchestra, and a sinfonietta for the Victoria Symphony. He has also written for the Vancouver Symphony, the Toronto Symphony, l'Orchestre symphonique de Montréal, the Manitoba Chamber Orchestra, and the CBC Radio Orchestra. His works have been performed by numerous Canadian orchestras, as well as the Houston Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, the Manila Symphony. His choral work, *Eulogies,* has entered the repertoire of several choirs. His arrangements of *Seven Songs* by Jean Sibelius were performed by Ben Heppner and the Los Angeles Philharmonic in London and Paris. His frequent performances earned him SOCAN's Concert Music Award in 2004, 2005 and 2007.

Estacio resides in Edmonton, Alberta and is currently working with librettist John Murrell on his third opera, entitled *Lillian Alling*, to be premiered by the Vancouver Opera in 2010.

Bootlegger's Tarantella (2001) is based on the scenario for the opera *Filumena,* which Estacio wrote with playwright John Murrell. The opera is based on the true-life story of Filumena Lassandro, a young Italian woman who immigrated to Canada in the early 1900s and settled in the Crowsnest Pass. She was married off at a young age and through this marriage she became involved with an Italian bootlegging ring, hence the title. Estacio wrote this short overture before he started writing the opera. Several of the themes from this overture have ended up in the opera, though not all of them. The first of three themes in this piece is a folk-like melody, which eventually segues into a dance tune that one might hear at a traditional Italian wedding party; and perhaps the wedding band has had one too many of the bootlegger's brew, especially the lower brass section. The third theme suggests the passionate elements of the story – betrayal, unrequited love, and the despair at the tragic turn of events. Gradually, the music returns to the theme that started off the piece. *Filumena* premiered February 1, 2003 at the Calgary Opera.

(Program notes by John Estacio)

Donald Coakley (b.1934), one of the most prolific and highly respected of all Canadian composers, is a native of Preston (now Cambridge), Ontario. He studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University, and the Philadelphia Conservatory of Music. While studying at the Conservatory he was a composition student of Vincent Persichetti and trombone student of Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system for 22 years. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles. Following his retirement from the Scarborough Board of Education, Coakley was conductor of the York University Symphonic Band for six years.

Coakley is well known for his work as a composer. He has written extensively for band, orchestra, choir and chamber ensemble. Although he has written successfully for many groups, both amateur and professional, his major effort has been dedicated to music for school groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education. In addition to his activities as a composer, Coakley has been, for the past ten years, an avid student of classical drawing and painting, and a passionate landscape painter.

Lyric Essay (1975) is one of few Canadian wind band works considered both accessible for younger bands and first-rate music for university and professional bands. Coakley wrote *Lyric Essay* in a very short time period while living in Bowmanville, just east of Oshawa, Ontario. The piece was one of two commissions that Coakley completed in August of 1975. As Coakley recalls, "The juices were flowing… I wrote the whole thing in two mornings; the piece just wrote itself!" It was premiered by the Bliss Carman Senior Public School Band under the direction of Wayne Hill later that year and was an immediate hit with performers and audiences alike. Its unique ability to communicate a personal, almost poetic message through a musical language, laid out in a clear and logical form, without any specific program or story, is timeless. *Lyric Essay* has gone on to be performed throughout Canada, the United States, and in Japan. It has been recorded by many organizations, including the Edmonton Wind Ensemble and the University of Calgary Wind Ensemble.

Written in a neo-romantic style, *Lyric Essay* is a gentle, reflective work with much opportunity for musical expression. It consists of a single expressive melody in the Dorian mode that begins quietly, rises to a grand crescendo, and subsides to a peaceful ending. The melody is supported throughout by rich and unusual harmonies. Originally published by E.C. Kirby in 1978, it has recently been revised and published by Eighth Note Publications. *Lyric Essay* sold reasonably well early on, but has gradually gained momentum over the years and is now considered a "Canadian classic." Due to its popularity, it has also been transcribed for full orchestra, string orchestra, brass band, and piano with woodwind quintet.

Howard Cable (b.1920) has been a leading figure in the musical life of Canada for over sixty years. He is a member of the Order of Canada and a recipient of an Honourary Doctorate of Fine Arts from the University of Lethbridge. Born in Toronto on 15 December 1920, Cable grew up playing piano, clarinet and oboe. He studied with Sir Ernest MacMillan, Ettore Mazzoleni, and Healey Willan at the Toronto (now Royal) Conservatory of Music, graduating in 1939. In 1941, Cable replaced Percy Faith as CBC's leading composer, arranger and conductor. He directed over one thousand national CBC Radio broadcasts, which were frequently heard on American networks. From 1954–59, he was music director and arranger for the popular television program, *Showtime*.

Throughout his career, Cable has arranged for numerous performing groups, including the Elmer Iseler Singers, Toronto Children's Chorus, Calgary Philharmonic, Symphony Nova Scotia, True North Brass, and Hannaford Street Silver Band. His twenty-year association with the Canadian Brass resulted in over eighty compositions and arrangements, some of which were performed in collaboration with the Mormon

Tabernacle Choir and the New York Philharmonic Brass. Cable has also worked extensively as a conductor and arranger on Broadway and at the Banff, Shaw, and Charlottetown Festivals. He has conducted for such stars of the entertainment world as Ella Fitzgerald, Tony Bennett, Peggy Lee, and Victor Borge.

The Banks of Newfoundland (1956), is Cable's new edition and reworking of his original *Newfoundland Rhapsody*. The piece is a collection of well-loved folk songs from across the province of Newfoundland, which did not join Canada until 1948. Singing and song making have always been a part of the everyday life of Newfoundlanders. The material in this work is a sampling of popular sea songs and ballads, both traditional and composed, which Cable weaves into a brilliant montage. *We'll Rant and We'll Roar Like True Newfoundlanders* is the island's theme tune. The words were written in 1880 and set to an English air. *The Sailing Cruise of the Lone Flier* is considered to be one of the finest airs in the Dorian mode. Variants have been found in several places in the United States. *Petty Harbour Bait Skiff* marks a tragedy at sea. It is a composed folk song by a national bard, John Grace, written in the late 19th century. *The Badger Drive*, composed by the bard John Devine, celebrates the winter months, when fishermen leave their nets to work in logging camps in the interior. *The Wreck of Hemmer Jane* is known by more titles and carries more verses than most folk songs. In the United States it is the famous 49ers song *Sweet Betsy from Pike*. *Up the Pond* is known as the tune played for the August regatta day in St. John's, which is the capital city of Newfoundland. This event began in the mid-19th century. In march tempo, *Up the Pond* is the regimental march of the Royal Newfoundland Regiment. *I'se the B'y* is the most popular foot-stompin' square dance song on the island. Mr. Cable finishes the work in exciting style with *The Kelligrew's Soiree*, a much-loved "land" song written by the bard Johnny Burke around 1910.

(Program notes compiled by Dan Sabo)

University of Alberta Symphonic Wind Ensemble
Dr Angela Schroeder, Conductor

Flutes

MaryGrace Johnstone
Jessica McMillan
Phillipe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Christa Eriksson

Bassoons

Matt Nickel
Lyndsey Cohen

Clarinets

Cathryn Beck
Edward Davies
Carly Loewen
Christopher Mann
Ellie Neufeld
Rachel Soong
Kim Shire
Mary Zhou

Saxophones

Jayson Erickson
Gavin Goodwin
Justin Massey
Emily Schultz
Megan Teha

Trumpets

Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horns

Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombones

David Galloway
Craig Goueffic
Maureen Murray
Catherine Woodruff

Euphoniums
Amy Beinert
Tim Lenk

Tubas

Ray Basaraba
Kathryn Jenkins
Sidney M'sahel

Percussion

Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

Graduate Assistants
Taina Lorenz, Dan Sabo

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr. Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr. Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr. Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

KILBURN MEMORIAL CONCERT

Visiting Artist

JANINA FIALKOWSKA, PIANO

CELEBRATING CHOPIN 200TH ANNIVERSARY

Monday, March 1, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

FRÉDÉRIC CHOPIN (1810-1849)

Polonaise in C-Sharp Minor, Op. 26, No. 1 (1835)

Ballade No. 3 in A-Flat Major, Op. 47 (1841)

Two Waltzes
  Waltz in C-Sharp Minor, Op. 64, No. 2 (1847)
  Grande Valse Brillante in A-Flat Major, Op. 34, No. 1 (1835)

Nocturne in B Major, Op. 62, No. 1 (1846)

Two Preludes
  Prelude in F-Sharp Minor, Op. 28, No. 8 (1839)
  Prelude in A-Flat Major, Op. 28, No. 17 (1839)

Scherzo, No.2 in B-Flat Minor, Op. 31 (1837)

Intermission

Three Mazurkas
  Mazurka in E Minor, Op. 41, No. 1 (1838)
  Mazurka in D Major, Op. 33, No. 2 (1838)
  Mazurka in A Minor, Op. 59, No. 1 (1845)

Sonata in B Minor, Op. 58 (1844)
    Allegro Maestoso
    Scherzo (Molto vivace)
    Largo
    Presto, non tanto

JANINA FIALKOWSKA, PIANIST

Janina Fialkowska is a regular guest soloist with most of the world's most prestigious orchestras in North America, Europe and Asia. She has worked with such conductors as Charles Dutoit, Bernard Haitink, Lorin Maazel, Zubin Metha, Sir Roger Norrington, Sir Georg Solti, Leonard Slatkin, Stanislaw Skrowaczewski and many others.

The Montreal born pianist's career was launched by the legendary Arthur Rubinstein after her prize winning performances at the first piano competition held in his name in 1974.

Famous for her interpretations of Chopin, Mozart and Liszt, Ms Fialkowska was chosen in 1990 to perform the world premiere of the recently discovered 3rd piano concerto of Liszt with the Chicago Symphony Orchestra. She has recorded all 3 Liszt concertos, as well as the Paderewski and Moszkowski piano concertos, piano concertos by Mozart, the Chopin concertos, sonatas, impromptus, etudes and a CD devoted to the music of Karol Szymanowski. Her latest CD, "Chopin Recital", instantly received rave reviews from leading critics around the world: "This is high-class Chopin playing, deeply felt and demonstrably authentic" (Norman Lebrecht). And from Germany's dean of music critics and piano expert Joachim Kaiser: "An unusual testimony of the art of perfect pianism."

Janina Fialkowska was the founder of the award winning "Piano Six" project and its expanded successor "Piano Plus" wherein a group of internationally renowned Canadian musicians devote a period of time every year to giving recitals and master-classes in the smaller, far-flung communities of Canada.

In 2002 her career was brought to a dramatic halt by the discovery of a tumour in her left arm. After the successful removal of the cancer and a groundbreaking muscle-transfer procedure she resumed her career in January 2004.

The 1992 CBC documentary "The World of Janina Fialkowska" was awarded a special Jury Prize at the 1992 San Francisco International Film Festival. Ms Fialkowska is an "Officer of the Order of Canada" and has been awarded an honorary doctorate of Acadia University.

The current season started with concerts in the United States, Canada and Ireland, where she had a highly successful debut concert in Dublin with the National Symphony Orchestra.

The Chopin year 2010, celebrating the 200th birthday of the great master, began in Germany where Ms Fialkowska had an overwhelming response from the critics and her public performing the F minor concerto: "Stupendous … irresistibly virtuoso … enormous applause. The whole audience was transported. Amazed, we experienced what Chopin demands, how his difficult, rich, and mysterious art still has such an impact." (Sueddeutsche Zeitung, Munich).

The rest of the anniversary year will be spent on both sides of the Atlantic with recitals and orchestral performances in Toronto, Montreal, Vancouver, Chicago, St. Paul, London (England) and many others. 2010 will also witness the first performance of a Chopin inspired piano concerto written for Janina Fialkowska by composer John Burge and scheduled to be played with four different orchestras.

Further information: www.fialkowska.com

Nicholas Arthur
KILBURN
MEMORIAL CONCERT SERIES

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of Janina Fialkowska here tonight is made possible by the generosity of the Kilburn family.

Nicholas Arthur Kilburn Memorial Concert Series Artists

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish
2006: Paul Jacobs
2007: Phillip Addis
2009: Brian Bowman

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1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

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Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA | GRANT MACEWAN UNIVERSITY

JAZZ BANDS

Tom Dust and Raymond Baril, Directors
Special guest emcee: Bryan Hall
Salute to the Bands 2010

Wednesday, March 3, 2010 at 8:00 pm
Francis Winspear Centre for Music

WINSPEAR
CENTRE

DEPARTMENT OF
MUSIC
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Program

Salute to the Bands	Arr Walt Stuart
Song of India	Tommy Dorsey
Don't Be That Way	Benny Goodman
Flying Home	Lionel Hampton
American Patrol	Glenn Miller
The Dipsy Doodle	Larry Clinton
Long John Silver	Jimmy Dorsey
Cherokee	Charlie Barnet
One O'clock Jump	Count Basie

1935

Benny Goodman and His Orchestra

King Porter Stomp	Jelly Roll Morton Arr Fletcher Henderson Transcribed David Berger

1936

Tommy Dorsey and His Orchestra

I'm Getting Sentimental Over You	Ned Washington & George Bassman Arr Noni Bernardi Transcribed Mike Henebry

1937

Jimmy Lunceford and the Harlem Express

For Dancers Only	Sy Oliver Transcribed Brent Wallarab

Count Basie and His Orchestra

One O'clock Jump	Count Basie Arr Buck Clayton

1938

Artie Shaw and His Orchestra

Begin the Beguine	Cole Porter Arr Jerry Gray

Chick Webb and His Savoy Ballroom Orchestra

A-Tisket, A-Tasket	Ella Fitzgerald & Van Alexander Transcribed Tom Dust

Ella Fitzgerald – vocalist

1939

Benny Goodman and His Orchestra

And the Angels Sing — Ziggy Elman & Johnny Mercer
Transcribed Dave Wolpe
Martha Tilton – vocalist

Glenn Miller and His Orchestra

Moonlight Serenade — Glenn Miller & Mitchell Parish
Transcribed Zen Magus

1940

Artie Shaw and His Orchestra

Frenesi — Albert Dominguez
Transcribed Myles Collins

Glenn Miller and His Orchestra

In the Mood — Joe Garland
Arr Glenn Miller

1941

Duke Ellington and His Orchestra

Take the “A” Train — Billy Strayhorn
Transcribed David Berger

Billie Holiday and Her Orchestra

God Bless the Child — Billie Holdiay & Arthur Herzog Jr.
Arr Eddie Heywood
Transcribed David Baker
Billie Holiday – vocalist

Intermission – 15 Minutes

Glenn Miller and His Orchestra with the Andrews Sisters

Boogie Woogie Bugle Boy — Hughie Prince & Don Rae
Arr Bill Finegan
Transcribed Alan Glasscock

1942

Lionel Hampton and His Orchestra

Flying Home — Benny Goodman, Eddie Delange, Lionel Hampton
Arr Milt Buckner
Transcribed David Berger

Benny Goodman and His Orchestra

Jersey Bounce
Tiny Bradshaw, Edward Johnson & Bobby Platter
Arr Mel Powell
Transcribed Clyde Grabski

1943

Harry James and His Music Makers

I've Heard That Song Before
Jule Styne & Sammy Cahn
Transcribed Fred Stride

Helen Forrest – vocalist

Duke Ellington and His Orchestra

Perdido
Juan Tizol, Ervin Drake & Hans Lengsfelder
Transcribed Klauss Lessmann

1944

Stan Kenton and His Orchestra

Artistry in Rhythm
Stan Kenton
Arr Marke Winsten

Eager Beaver
Stan Kenton
Arr Will Hudson

1945

Harry James and His Music Makers

It's Been A Long, Long Time
Jule Styne & Sammy Cahn
Transcribed Fred Stride

Kitty Kallen – vocalist

Les Brown and His Band of Renown

Sentimental Journey
Les Brown, Ben Homer & Bud Green
Transcribed Fred Wayne

Doris Day – vocalist

Finale – Benny Goodman and His Orchestra

Sing Sing Sing
Louis Prima
Arr Jimmy Mundy
Transcribed Jeff Hest

University of Alberta / Grant MacEwan University
JAZZ BANDS

	JAZZ BAND I	JAZZ BAND II
Directors	Raymond Baril	Tom Dust
Alto Saxophone I	Nathan Hay	Scott Capaniuk
Alto Saxophone II	Thomas Hay	Emily Schultz
Tenor Saxophone I	Savic Panylyk	Ray Odsen
Tenor Saxophone II	Adam Ostashek	Alex Tanasychuk
Baritone Saxophone	James Dempsey	Stefan Wheeler
Trumpet I	Brian Moyer	Ryan Lacroix
Trumpet II	Ian Malcolm	Ian Wheat
Trumpet III	Sara Mills	Lucas Maidens
Trumpet IV	Matt Parsons	Shaun Waayenberg
Trumpet V	Alanna Willis	Emily Logar
Trombone I	Keat Machtemes	Devin Chubb (split lead)
Trombone II	Nicole Menzies	Craig Goueffic (split lead)
Trombone III	Harrison Lee	Jordan Elias
Bass Trombone	Denis St. Onge	Mary-Lee Bird
Piano	James Clarke	Erik Mortimer
Guitar	Matt Taylor	Nick Diaz
Bass	Steven Falk	Murray Wood
Drums	Dan Levasseur	Andrew Scott
Vocal	Carly Reirson Elise Reneau	Laura Swankey

Acknowledgements

Thank you, to our guest emcee, Mr Bryan Hall

Thank you, to our guest soloists:

Dr Craig Brenan for recreating Tommy Dorsey's trombone solo on *I'm Getting Sentimental Over You*; Mr. Brian Thurgood for recreating Lionel Hampton's vibraphone solo on *Flying Home*

Thank you, to the couples from the University of Alberta Sugar Foot Stompers:

Marissa Verreault & Jason Kiraly, Veronica Miller & Tom Stefanyk, Julie Kiraly & Birkley Wisniewski, Krystal Moss & Gary O'Neill

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
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0609-EXR-CRS-7770

Senior Recital

Megan Chartrand

sopranoo

Magdalena Adamek

piano

with guests on flute, organ
and classical guitar

music by Hildegard, Caccini,
Bach, Argento, Duparc
and more

Saturday, March 6, 2010 at 7pm
Holy Trinity Anglican Church
10037 84 Avenue
Free Admission

* Program *

Rex noster promtus est Hildegard von Bingen
(1098-1179)
Ashley Rees, Sarah Schaub, Amber Schneider,
Josée Chartrand and Abra Whitney, voice

Vedrò'l mio sol .... Giulio Caccini
Belle rose porporine (1551-1618)
Jeremy Doody, classical guitar

Exulta Filia .... Claudio Monteverdi
Hyejin Lee, organ (1567-1643)

Ich folge dir gleichfalls .... J.S. Bach
Aus Liebe (1685-1750)
Jessica McMillan, flute
Hyejin Lee, organ

* Intermission *

Ach, ich Fühl's .... W.A. Mozart
(1756-1771)

6 Elizabethan Arias .... Dominick Argento
1. Spring (b. 1927)
2. Sleep
3. Winter
4. Dirge
5. Diaphenia

Hébé .... Chausson (1855-1899)
Les angelus .... Debussy (1862-1918)
L'Invitation au voyage .... Duparc (1848-1933)

The Last Rose of Summer .... arr. Britten
(1913-1976)

Magdalena Adamek, piano

** Wine and Cheese*
*reception to follow downstairs **

Ich folge dir gleichfalls

Ich folge dir Glichfalls mit freudigen Schritten	*I follow you also with joyful steps*
Und lasse dich nicht,	*and leave you not,*
Mein Leben, mein Licht.	*my life, my light.*
Befördre den Lauf	*Hasten the flow*
Und höre nicht auf,	*and do not cease*
Selbst an mir zu ziehen, zu schieben, zu bitten.	*to draw me to yourself to lead, to intercede.*

Aus Liebe

Aus Liebe,	*For love now,*
Aus Liebe will mein Heiland sterben,	*For love now would my Savior perish,*
Von einer Sünde weiß er nichts.	*Of any sin he knoweth nought.*
Daß das ewige Verderben	*That eternal condemnation*
Und die Strafe des Gerichts	*And the sentence of the court*
Nicht auf meiner Seele bliebe.	*Not upon my soul continue.*

Ach ich Fühl's

Ach, ich fühls, es ist vershwunden,	*Oh, I feel it, it disappeared*
ewig hin mein ganzes Glück,	*Gone forever is love's luck!*
Nimmer kommt ihr, Wonnestunden,	*Never again comes the blissful hour*
meinem Herzen mehr zurüch,	*Back to my heart!*
Sieh, Tamino,	*See, Tamino,*
diese Tränen fließen, Tranter, dir allein,	*these tears flowing, beloved, for you alone!*
fühlst du nicht der Liebe Sehnen,	*You do not feel the chords of love,*
so wird Ruhe,	*Thus there will be peaceful rest*
in Tode sein,	*in death!*

Hébé

Les yeux baissés, rougissante et candide,	*When Hebe, with her eyes lowered, blushing and artless*
Vers leur banquet quand Hébé s'avançait.	*walked towards their banqueting-table,*
Les Dieux charmés tendaient leur coupe vide,	*the gods, enchanted, would hold out their empty cups*
Et de nectar l'enfant la remplissait.	*and the girl would fill them with nectar.*
Nous tous aussi, quand passe la jeunesse,	*We also, all of us, when youth comes past,*
Nous lui tendons notre coupe à l'envi.	*jostle to hold our goblets out.*
Quel est le vin qu'y verse la Déesse?	*What wine does the goddess pour?*
Nous l'ignorons; il enivre et ravit.	*One we don't know, which exalts and enraptures.*
Ayant souri dans sa grâce immortelle,	*Immortally graceful,* *Hebe smiles*
Hébé s'éloigne; on la rappelle en vain.	*and walks away; there's no calling her back.*
Longtemps encor sur la route éternelle,	*For a long time still, watching the eternal road,*
Notre oeil en pleurs suit l'échanson divin.	*we follow with tearful gaze the divine cup-bearer.*

Les Angelus

Cloches chrétiennes pour les matines,	*Christian bells for matins,*
Sonnant au coeur d'esperer encore!	*Ringing to the heart to hope again!*
Angelus angelisés d'aurore!	*Calls to Angelus, made angelic by the dawn!*
Las! Où sont vos prières câlines?	*Alas! Where are your winning prayers?*
Vous étiez si douces folies!	*You were such sweet folies!*
Et chanterelles d'amours prochaines!	*And decoys of coming loves!*
Aujourd'hui souveraine est ma peine,	*Today my grief is sovereign*
Et toutes matines abolies.	*And all matins are abolished.*
Je ne vis plus que d'ombre et de soir;	*I no longer see anything but shadow and evening;*
Les las angelus pleurent la mort,	*The weary calls to Angelus mourn death,*
Et là, dans mon coeur résigné, dort	*And there in my resigned heart sleeps*
La seule veuve de toute espoir	*The only widow of all hope.*

L'Invitation au voyage

Mon enfant, ma soeur,	*My child, my sister,*
Songe à la douceur	*Think of the rapture*
D'aller là-bas vivre ensemble!	*Of living together there!*
Aimer à loisir,	*Of loving at will,*
Aimer et mourir	*Of loving till death,*
Au pays qui te ressemble!	*In the land that is like you!*
Les soleils mouillés	*The misty sunlight*
De ces ciels brouillés	*Of those cloudy skies*
Pour mon esprit ont les charmes	*Has for my spirit the charms,*
Si mystérieux	*So mysterious,*
De tes traîtres yeux,	*Of your treacherous eyes,*
Brillant à travers leurs larmes.	*Shining brightly through their tears.*
Là, tout n'est qu'ordre et beauté,	*There all is order and beauty,*
Luxe, calme et volupté.	*Luxury, peace, and pleasure.*
Vois sur ces canaux	*See on the canals*
Dormir ces vaisseaux	*Those vessels sleeping.*
Dont l'humeur est vagabonde;	*Their mood is adventurous;*
C'est pour assouvir	*It's to satisfy*
Ton moindre désir	*Your slightest desire*
Qu'ils viennent du bout du monde.	*That they come from the ends of the earth.*
Les soleils couchants	*The setting suns*
Revêtent les champs,	*Adorn the fields,*
Les canaux, la ville entière,	*The canals, the whole city,*
D'hyacinthe et d'or;	*With hyacinth and gold;*
Le monde s'endort	*The world falls asleep*
Dans une chaude lumière.	*In a warm glow of light.*

* Special Thanks *

Jolaine Kerley
Maxine and Gilles Chartrand
Magdalena Adamek
Jeremy Doody
Hyejin Lee
Jessica McMillan
Josée Chartrand
Ashley Rees
Sarah Schaub
Amber Schneider
Abra Whitney

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Poster and Program Design by
Lukus D. Uhlman
lduhlman@mta.ca

The University of Alberta Department of Music presents:

HEAR'S TO YOUR HEALTH

David Colwell, violin
Jacques Després, piano

Thursday, March 11, 2010 at 5:00 pm
Foyer, Bernard Snell Auditorium, University Hospital

DEPARTMENT OF
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UNIVERSITY OF ALBERTA

Program

Sonata No. 1 in G Major, Op. 78 (1878-79)	Johannes Brahms
I. Vivace non troppo	(1833-1897)
II. Adagio	
III. Allegro molto moderato	

Sonata No. 1 in A minor, Op. 105 (1851)	Robert Schumann
I. Mit leidenschaftlichem Ausdruck	(1810-1856)
II. Allegretto	
III. Lebhaft	

Reception to follow

David Colwell, violin

Since his solo debut with the Edmonton Symphony Orchestra in 1995 at the age of 14, violinist David Colwell has performed as a soloist and chamber musician in Europe, Canada, and the United States, and has been recorded by the Canadian Broadcasting Corporation. Memorable performances have included chamber music collaborations with such artists as Edgar Meyer, Timothy Eddy, Paul Katz, Barry Shiffman, Henk Guittart, Pekka Kuusisto, Ismo Eskelinen, and Ralf Gothóni. Since 2006, he has served on the violin faculty of the University of Virginia.

David received his first violin lessons from Dr. Elfreda Gleam and William van der Sloot in Medicine Hat, Alberta. Upon moving to Edmonton in 1987, he was fortunate to meet Ranald Shean whose teaching he enjoyed for the next nine years. After further studies with Edmond Agopian at Mount Royal College in Calgary, he began his undergraduate education in 1997 at the University of Alberta where he was taught by Dr. Martin Riseley. In 2001, he entered the studio of Peter Oundjian and Ani Kavafian at Yale School of Music and was awarded the Master of Music and Master of Musical Arts degrees in 2003 and 2005 respectively. He was awarded the Doctor of Musical Arts degree from Yale in 2009. David is grateful to the Winspear Fund for its generous support of his studies from 2001-2005.

As a winner of a Johann Strauss Foundation Scholarship in both 1998 and 1999, David was afforded the opportunity to study and perform at the Internationale Sommerakademie Mozarteum in Salzburg, Austria with Igor Oistrakh, Michael Frischenschlager, Jean-Jacques Kantorow and Igor Ozim. In the summers of 2004 and 2005, he studied and performed at the Steans Institute for Young Artists at the Ravinia Festival in Chicago. In 2005, he made his formal Ravinia Festival debut at the Martin Theater with a performance of Mozart's Piano Quartet in G minor. As a member of the Mondrian Piano Quartet, he participated in the Banff Centre's Chamber Music Residency in the summer of 2007.

David currently lives in Charlottesville, Virginia where he enjoys the mild climate and the wonderful hiking trails in the nearby Blue Ridge Mountains.

Jacques Després

Jacques Després' extraordinary musical talent has been noticed as early as 1964 by legendary Canadian conductor Wilfrid Pelletier. Following his winning of the Montreal Symphony Orchestra competition in 1978, Després has led a varied artistic life. He has appeared as soloist with orchestra, recitalist, collaborative artist, lecturer, educator and musical director of the Summer Serenades at Stony Brook University in New York. This imaginative series won an enormous following due in large to his lucid pre-concert lectures and creative programming.

Worldwide critical accolades noted in Després' musical approach a rare combination of virtuosity and artistic integrity. Després' repertoire is broad and eclectic. Most notably are his two-world premiere recordings of Joseph Martin Kraus complete piano works and *The New Goldberg Variations* with cellist Tanya Prochazka. The Kraus performances, on Naxos, received widespread critical acclaim. Després followed this with a two compact disc album of the complete chamber music works by Kraus on Naxos, on which he served as editor.

Highlights of the past few seasons include performances of Rachmaninov's *Rhapsody on a Theme by Paganini,* the Brahms' Piano Concerto no. 2; performances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. He was invited to present master classes at leading institutions in North America as well as the Central Conservatory in Beijing. He served as judge and chairman of many competitions in Canada and abroad. Since his hiring at the University of Alberta in 2000, Després has worked with some of the most talented Canadian and foreign students. As recently as a month ago, one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from SHHRC.

Després graduated from the Juilliard School of Music and holds a doctorate from the University of Stony Brook. He also received the Artist Diploma with distinction from Indiana University as a student of Gyorgy Sebok.

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3669-EXR-CPS-7774

The University of Alberta Department of Music presents:

GLOBAL BEL CANTO

A Recital of Opera and Central Asian Music

Visiting Artist
RUSTAM DULOEV, TENOR
with
Janet Scott Hoyt, piano
and the Middle Eastern and North African Music Ensemble
(Michael Frishkopf, Director)

Project Coordinator: Federico Spinetti

Saturday, March 13, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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University of Alberta Opera Workshop
and Canadian Centre for Ethnomusicology

present

GLOBAL BEL CANTO
A Recital of Opera and Central Asian Music

PROGRAM

Part 1

Rustam Duloev, tenor
Janet Scott Hoyt, piano

Oyinaro
Traditional Tajik song, arranged by N. Pulodov
Poem: Zufarkhon Javhari (1860-1945)

La donna è mobile — Giuseppe Verdi
from *Rigoletto* — (1813-1901)

Zi suzi sina — Ziyodullo Shakhidi
Poem: Badruddin Hiloli (1470-1527) — (1914-1985)

La mia letizia infondere — Giuseppe Verdi
from *I Lombardi alla prima crociata* — (1813-1901)

Non ti scordar di me — Ernesto De Curtis
(1875-1937)

Addio fiorito asil — Giacomo Puccini
from *Madama Butterfly* — (1858-1924)

Respublikai man
Sharofiddin Sayfiddinov (b. 1929)
Poem: Boqi Rahimozoda (1910-1982) and Muhiddin Farhat (1924-1984)

Libiamo ne' lieti calici — Giuseppe Verdi
from *La Traviata*
Yuliya Martishuk, Soprano

INTERMISSION

Part 2

Rustam Duloev, Vocals
Middle Eastern and North African Music Ensemble

Asphar awordim Traditional Afghan song
Alireza Hamraz, Tar

Sarı gəlin Traditional Azeri song
Farid Vaezi, Vocals
Kioumars Poorhaydari, Vocals
Alireza Hamraz, Tar

Falak (lit. 'sky' or 'destiny') is a characteristic music genre of the rural mountain regions of Tajikistan. Falak songs 'cry to the sky' of the transient nature of life and the separation from the beloved ones induced by a perceived inescapable fate.

Falaki dashti Traditional Tajik song

Falak zina ba zina Traditional Tajik song
Kioumars Poorhaydari, Tombak

Qal'abandi Classical Tajik song
Music: Akasharif Juraev (1896-1966)
Poem: Abdulqadir Bedil (1644-1721)

Oshiyoni bulbulon Traditional Tajik song

Falaki dashti Traditional Tajik song

Falak Traditional Tajik song
Kioumars Poorhaydari, Tombak

Mahbubai jon Classical Tajik song
Music: Akasharif Juraev (1896-1966)
Poem: Muhammadjon Rahimi (1901-1968)

Texts and translations

Oyinaro (Mirror)
Text: Zufarkhon Javhari (1860-1945)
Gar kunad bo vasli didorash qarin oyinaro
Az mahu mehr ovard niz ofarin oyinaro
Gasht rashki sunbuliston shona tomashshota dosht
Ru ba ru bar on du zulfi anbarin oyinaro.

If a mirror were made with her image
The beauty of the moon would be reflected, how wonderful!
A comb could gaze upon that which moves the hyacinths to jealousy:
Her fragrant tresses reflected in the mirror.

La donna è mobile (Woman is fickle)
Text: Francesco Maria Piave (1810-1876)
La donna è mobile, qual piuma al vento,
muta d'accento, e di pensiero.
Sempre un amabile, leggiadro viso,
in pianto o in riso, è menzognero.
È sempre misero, chi a lei s'affida,
chi le confida, mal cauto il core!
Pur mai non sentesi felice appieno
chi su quel seno non liba amore!

Woman is fickle, like a feather in the wind,
She changes the tone of her voice, and her thoughts.
Always a lovely, pretty face,
In tears or in laughter, is always lying.
He is always miserable, who trusts in her
Who gives her his unwary heart!
Yet nobody feels fully happy
Who on that bosom doesn't drink love!

Zi suzi sina (The fire of love)
Text: Badruddin Hiloli (1470-1527)
Suzi sina kabobam zi seli dida kharobam
Tu sham'i bazmi kasoniyu man darotashu obam
Maro u qubati hajri tu behtar az hama shodist
Tu rohati digaron mashav ki man dar azobam
Ba digaron man shinu ba jomi man mazan otash
Maro masuz ki man khud bar otashi tu kabobam

The fire of love burns me, the sight of you devours me
You are the light at someone else's celebration, while I burn and then I drown.
Your protection means more than all happiness to me
Do not give comfort to someone else, for I am in agony.
Do not sit and drink with someone else, do not leave me to die of thirst
Do not torment me, for I am already burning with love for you.

La mia letizia infondere (To infuse my joy)
Text: Temistocle Solera (1815-1878)
La mia letizia infondere
Vorrei nel suo bel core!
Vorrei destar co' palpiti
Del mio beato amore
Tante armonie nell'etere
Quanti pianeti egli ha:
Ah! ir seco al cielo, ed ergermi
Dove mortal non va.

I wish to infuse my joy
In your lovely heart
I wish to awaken with the throbbing
Of my blissful love
As many harmonies in the universe
As there are planets
Ah! To go with her to heaven and to rise up
Where no mortal can go.

Non ti scordar di me (Do not forget me)

Text: Domenico Furnò

Partirono le rondini dal mio paese
Freddo e senza sole
Cercando primavere di viole,
Nidi d'amore e felicità.
La mia piccola rondine partì,
Senza lasciarmi un bacio,
Senza un addio partì.
Non ti scordar di me
La vita mia legata è a te
Io t'amo sempre più
Nel sogno mio rimani tu.
Non ti scordar di me
La vita mia legata è a te
C'è sempre un nido nel mio cor per te,
Non ti scordar di me

The swallows left my country
That is cold and without sun
Searching for springs with violets,
Nests of love and happiness.
My little swallow left
Without leaving me a kiss,
Without farewell she left.
Do not forget me
My life is bound to you.
I love you ever more
In my dreams you remain.
Do not forget me
My life is bound to you
There is always a nest in my heart for you
Do not forget me.

Addio, fiorito asil (Farewell, flowery shelter)

Text: Luigi Illica (1857-1919) and Giuseppe Giacosa (1847-1906)

Addio, fiorito asil
di letizia e d'amor!
Sempre il mite tuo sembiante
con strazio atroce vedrò
Addio, fiorito asil,
non reggo al tuo squallor.
Ah, non reggo al tuo squallor.
Fuggo, fuggo, ah, son vil!
Addio, non reggo al tuo squallor,
Ah! son vil,
ah! son vil!

Farewell, flowery shelter
Of happiness and love!
I shall always be tortured
By your delicate appearance.
Farewell, flowery shelter,
Your dreariness I cannot bear.
Ah, your dreariness I cannot bear.
I must go, I must go, ah, how I despise myself!
Farewell, your dreariness I cannot bear.
Ah, how I despise myself,
Ah, how I despise myself!

Respublikai man (My Republic)

Text: Boqi Rahimozoda (1910-1982) and Muhiddin Farhat (1924-1984)

Dari dilro ba ruyat vo namudam
Turo dar didavu dil jo namudam
Ba jismu joni khud ma'vo namudam
Ba vasfat sh'eri nav insho namudam
Dilu dildor respublikai man
Ba shuhrat yor respublikai man
Ba gardun sar kashida kuhsorat
Zarafshon dashthoi bekanorat
Khurushon nahrhoi nuqraborat
Zafarmand ast khalqi nomdorat
Dilu dildor respublikai man
Ba shuhrat yor respublikai man

I opened the door of my heart to you
I made room for you in my mind and in my heart
I made a shelter for you in my body and in my soul
I composed a new poem in your honor
My heart and my beloved, oh my Republic
I sing of your glory, oh my Republic.
Your mountains look up to the vault of the sky
Infinite are the valleys of Zarafshon
And the gentle roar of your shimmering rivers
Proud and illustrious are your people.
My heart and my beloved, oh my Republic
I sing of your glory, oh my Republic.

Libiamo ne’ lieti calici (Let’s drink from the merry chalices)

Text: Francesco Maria Piave (1810 – 1876)

(Alfredo)
Libiamo ne’ lieti calici,
che la bellezza infiora;
e la fuggevol, fuggevol ora
s’inebrii a voluttà.
Libiam ne’ dolci fremiti
che suscita l’amore,
poichè quell’occhio al core
onnipotente va.
Libiamo, amore, amor fra i calici
più caldi baci avrà.

(Tutti)
Ah! Libiam, amor fra’ calici
più caldi baci avrà.

(Violetta)
Tra voi saprò dividere
il tempo mio giocondo;
tutto è follia nel mondo
ciò che non è piacer.
Godiam, fugace e rapido
è il gaudio dell’amore;
e un fior che nasce e muore,
nè più si può goder.
Godiam!
C’invita un fervido
accento lusinghier.

(Tutti)
Ah! Godiamo!
La tazza e il cantico
la notte abbella e il riso,
in questo paradiso
ne scopra il nuovo dì.

(Violetta)
La vita è nel tripudio.

(Alfredo)
Quando non s’ami ancora...

(Violetta)
Nol dite a chi l’ignora.

(Alfredo)
È il mio destin così.

(Tutti)
Ah! sì, godiamo...
La tazza e il cantico
la notte abbella e il riso,
in questo paradiso
ne scopra il nuovo dì.

(Alfredo)
Let’s drink from the merry chalices
Adorned with beauty;
And may the fleeting hour
Be intoxicated with pleasure.
Let‘s drink from the sweet tremblings
That love arouses,
Because this eye
Aims straight to the almighty heart.
Let‘s drink, my love, and love among the chalices
Will make our kisses hotter.

(All)
The chalices will make our kisses hotter

(Violetta)
With you I will share
My happy times;
Everything on life is foolish
Which is not pleasure.
Let‘s enjoy life, for the delight of love
Is fleeting and all too brief;
Like a flower that blooms and withers,
We can no longer enjoy it.
love soon loses its scent and its beauty.
Let‘s enjoy life, an ardent and flattering call
Invites us.

(All)
Let’s enjoy,
Wine and singing
Make the night and our laughter beautiful;
Let the new day
Find us in this paradise.

(Violetta)
The meaning of life is celebration

(Alfredo)
Only if one has not known love

(Violetta)
Do not tell someone who does not know

(Alfredo)
But that is my fate…

(All)
Let’s enjoy, t
Wine and singing
Make the night and our laughter beautiful;
Let the new day
Find us in this paradise.

Asphar awordim (We brought the horses)

Text: traditional (Afghan Persian)

Asphār awordim be dar-e khāneh
Miborim arus khod mire be khāneh
Mādar-e (Piyar-e / Burar-e / Khuhar-e) arus mishnawi yā ne?
Miborim arus khod migzāri yā ne?
Ne nemirom, ne nemirom, khāneh mādar bihtare.

"We brought the horses in front of the house.
We'll take our bride home.
Mother (Father / Brother / Sister) of the bride!
Can you hear me or not?
We'll take our bride. Will you let us?"
"No, I won't go! No, I won't go! My mother's house is better!"

Sarı gəlin (Blonde bride)

Text: traditional (Azeri and Farsi)

Saçın ucun, hörməzlər, gülü qönçə, dərməzlər, sarı gəlin
Bu sevda nə, sevdadir, səni mənə verməzlər,
Neynim aman aman, neynim aman aman, sarı gəlin
Bu dərənin, uzunu, Çoban qaytar, quzunu, quzunu
Nə ola bir, gün görəydim, nazlı yarımın, üzünü,
Neynim aman aman, neynim aman aman, sarı gəlin.

Hair ringlet should not be braided, rose bloom should not be plucked, blonde bride! What a love this love is! They do not allow you to be mine.
What I can do, mercy! Oh, mercy! Oh, blond bride!
Look at the beauty of the valley, oh Shepherd, bring back lambs,
How and when can I see my coquettish beloved?
What I can do, mercy! Oh, mercy! Oh, blonde bride!

Dāman keshān, sāqiye mey khurān, az kenāre yārān,
Masto gisu afshān, migorizad.
Bar jāme mey, az sharange duri, bar qame mahjuri,
Chon sharābi jushān mey berizad.
Dāram qalbi larzān ze rahash, dideh shod negarān,
Sāqiye mey khārān, az kenāre yārān,
Masto gisu afshān, migorizad.

Her skirt dragging behind, the drinking cup-bearer,
Drunk and swinging her hair, is escaping past the friends.
She will pour into my cup from the poison of separation
She will pour a hidden blade like burning wine.
My heart trembles as she passes by, my eyes become worried,
The drinking cup-bearer, drunk and swinging her hair,
Is escaping past the friends.

Falaki dashti (*Falak* of the plains)

Text: traditional (Tajik Persian)

Ne kheshi qarib doram ne dusti ba dil
Dar shahri shumo misoli man nest faqir
Dar shari musofiri dilam gasht khijil
Bechorai bekasam biyo dastam gir

I have no relative with me, and no affectionate friend
No one in your land is as miserable as I am
In the land of passers-by my heart has roamed in anguish
I am helpless and lonely, come and take my hand.

Sarchashmai boghi bulbulon ay vatanam
Khushbod havoi buston ay vatanam
Yak bori digar bod barad ba vatanam
Dilpora kunam yodi gharibi nakunam

My homeland is a water spring and a garden of nightingales
My homeland is a gentle wind and the fragrance of an orchard
Let the wind take me once again to my homeland
Let me soothe my heart and forget the grief of exile.

Falaki zina ba zina (Step-by-step *falak*)

Text: traditional (Tajik Persian)

Bin to ba dilam z-on buti mahru chi guzasht
U kay donad ki dar dilam zi u chi guzasht
Tirafkanro zi dardi ohu chi khabar
Ohu donad ki dar dili u chi guzasht.

See what happened to my heart because of that beauty
Will she ever know what happened to my heart because of her?
What does the hunter know about the pain of the gazelle?
Only the gazelle knows what happened to her heart.

Kardam ghalate khayma zadam dar Jayhun
Abr omad shokhi khaymaro kard nigun
Laylî bigirist ba holi zori Majnun
Sangho hama la'l gashtan daryo purkhun.

I made a mistake: I fixed my tent along the river Jayhun
Clouds came by and turned my tent upside down
Layli cried over the misfortunes of Majnun
The rocks turned to rubies, the river turned to blood.

Az subh hamesha jonibi shom ravem
Zi oghoz hamesha suy anjom ravem
Bo nom ravem agar hej az ajal
Tarsem az on ajal ki be nom ravem.

We always go all the way from morn to evening
We always go all the way from beginning to end
If we were to pass away without a name
We shall be afraid of that death without a name.

Duniyo chu nigori dilpisand ast mudom
Bar oshiqi khud jafo pisand ast mudom
Shamsher tasodufan rasad bar sari past
On bar sari mardi sarbaland ast mudom.

The world is always like a beauty dear to the heart
Torment is always dear to the one in love
Only by chance the sword goes to a miserable man
The sword always belongs to the proud man.

Qal'abandi

Text: Abdulqadir Bedil (1644-1721)

E huzuri maqdamat dar zindagi burhoni man
Murda budam zindaam kardi biyo ey joni man
Bahri pobusi tu harjo sabzai sar mekashi
Dosht bo khud nuskhai az hasrati mijgoni man
Har kujo mekhurd ob oze ba gushi nozukash
Bo tapish sar mekashi onjo dili noloni man
Intizori doshtam dar gushai vaironae
Yusufistton kard fazlat kulbai ehsoni man
Bedil az sozi dilu dasti tihi sharmandayam
Juz duo digar ci oyad az manu somoni man
Bedil az sozi dilu dasti tihi sharmandayam
Juz duo digar ci oyad az manu somoni man.

Your coming to life is for me the sign of truth
I was dead and you made me alive again; come to me, my life!
With your gentle steps, everywhere you stand out like green grass
You brought with yourself the reflection of my tearful eyes.
Wherever you drank water, there was desire for your delicate ears
Wherever your heart beats, there is my weeping heart.
I waited by a street corner in ruins
Yusuf made your grace, you are my shelter and my redemption.
Bedil says: "I am ashamed of my poverty and the state of my heart"
Except for a prayer, what will remain of me and my home?

Oshyoni bulbulon (Nest of nightingales)

Text: traditional (Tajik Persian)

Didam man dar yak chaman yak oshyon
Oshyoni pursafoi bulbulon
Bulbuloni nuqtapardozi naku
Ishqbozoni guli khushrangu bu
Chun maro didan peshi oshyon
Girdi man gird omadand on bulbulon
Yak taraf raftan dar cah cah zadan
Naghmaho khondand dar basfi chaman
Naghmahoshonro ci gush andokhtam
Mast gashtam hushi khudro bokhtam
E khusho on gulshanu on oshyon
Bar shumo az man salom e bulbulon

I saw a nest in a garden
An immaculate nest of nightingales.
Beautiful speckled nightingales
Seducers of colorful and fragrant flowers.
Once they saw me before their nest,
The nightingales came in circles all around me.
They came chirping from one side
They sang melodies in honor of the garden.
I listened to their songs so intensely
That I became drunk and lost my mind.
How blessed was that garden and that nest!
My greetings to you, o nightingales.

Falaki dashti

Text: traditional (Tajik Persian)

Faryod ki umri man mukammal meshud
Charkhi falakam ba dasti modar meshud
Modar merisht tamomi umram medod
Davroni guzashta boz az sar meshud

Help, my lifetime has come to an end
If the wheel of fortune were in my mother's hands
My mother would weave my whole life together again
And the times gone past would start again.

Falak

Text: traditional (Tajik Persian)

Dar olami be vafo kase khurram nest
Shodiu nishot dar bani odam nest
On kas ki dar in zamon na uro gham nest
Yo odam nest yo ki az in olam nest

In this deceiving world no one is joyful
There is no happiness or delight in humankind
The one who does not suffer in this time
Either is not human or is not from this world.

Mahbubai jon (Beloved sweetheart)

Text: Muhammadjon Rahimi (1901-1968)

Mahbubai jon ki bakhtior ast
Az orazash ishqro bahor ast
Hargiz ba latofatash kami nest
Gulhoi saodatash ba bor ast
Oinai dil ba khonai chashm
Az tal'ati û sitora bor ast
Az husnu jamoli û huvaido
Rangi guli surkhi navbahor ast
Dil bahri chunin arûs imrûz
Dar kûhi murod khostgor ast
Az mo ba yake nigori dilbar
In she'ri Rahimi yodgor ast
Mahbubai jon ki bakhtior ast
Az orazash ishqro bahor ast
Hargiz ba latofatash kami nest
Gulhoi saodatash ba bor ast

My beloved sweetheart, blessed by fortune
Out of desire for her, love blossoms.
Her grace never knows flaws
Like a flower her merriment blossoms.
The heart is a mirror to the eyes
From her beauty the stars glimmer.
From her splendor everything takes the color
Of the red flowers of a new springtime.
My heart today soars with dreams
In search of a spouse for this young bride.
Let these verses of Rahimi be an offering
To every woman who has conquered a heart

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DEPARTMENT OF
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MONDAY NOON MUSIC

Tanya Prochazka, cello

Monday, March 15, 2010 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Cello Sonata Op. 25, No. 3 (1919) Paul Hindemith
Lebhaft, sehr markiert, Mit festen Bogenstrichen (1895-1963)
Massig schnell, Gemachlich
Langsam
Lebhafte Viertel. Ohne jeden Ausdruck und stets Pianissimo
Massig schnell. Sehr scharf markierte Viertel

Suite Number 1 in G Major, BWV 1007 (circa 1720) Johann Sebastian Bach
Prelude (1685-1750)
Allemande
Courante
Sarabande
Minuets 1 and 2
Gigue

Suite for Solo Cello (circa 1920) Gaspar Cassado
Preludio-Fantasia (Zarabanda) (1897-1966)
Sardana
Intermezzo e Danza Finale (Jota)

Tanya Prochazka, cello

Born in Melbourne, Australia Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. As orchestral conductor Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works. Tanya has recorded CDs with artists Stéphane Lemelin (French Cello and Piano Music, American Cello Masterpieces), Janet Scott Hoyt (The Passionate Englishman), Milton Schlosser (Grieg Sonata, Bohemian Woods), the University of Alberta's Madrigal Singers (Tavener's Svyati) and Jacques Després of The New Goldberg Variations. Most recently released is her performance of Dvorák's Cello Concerto with the University of Alberta Symphony Orchestra.

Music Events Survey

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Date:		Time	

2 Who is the main performer / ensemble?

3 Where did you hear about this event?

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4 What could we do to attract you to more events in the Department of Music?

5 Relative to other events you might attend, how do you feel about the price of this concert?

Too expensive		About right		I'd pay more	

6 What did you like best about this event?

7 What did you like least about this event?

8 Other comments?

9 Please rate these topics with an X :

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

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The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA
HIGH SCHOOL HONOR BAND
AND THE
SYMPHONIC WIND ENSEMBLE

Angela Schroeder, Conductor

Saturday, March 20, 2010 at 7:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Bootlegger's Tarantella
John Estacio
(b. 1966)
trans. Jay Michalak

Variations on "Mein Junge Leben Hat Ein Ende"
Jan Pieterszoon Sweelinck
(1562-1621)
trans. Ramon Ricker

Taina Lorenz, Guest conductor

Concerto for Alto Saxophone
Henri Tomasi
(1901-1971)

Stephen Lewis, alto saxophone

LincolnshirePosy
Percy Grainger
(1882-1961)

Intermission

University of Alberta High School Honor Band 2010

Overture on a Southern Hymn
Robert Palmer
(b.1945)

Blessed are They from "A German Requiem"
Johannes Brahms
(1833-1897)
trans. Barbara Buehlman

Prelude, Siciliano and Rondo
Malcolm Arnold
(1921-2006)
trans. John Paynter

Undertow
John Mackey
(b. 1973

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE
DR ANGELA SCHROEDER, CONDUCTOR

FLUTE
MaryGrace Johnstone
Jessica McMillan
Phillipe de Montigny
Aleah Wielinga

OBOE
Graeme Armstrong
Christa Eriksson

BASSOON
Matt Nickel
Lyndsey Cohen

CLARINET
Cathryn Beck
Edward Davies
Carly Loewen
Christopher Mann
Ellie Neufeld
Rachel Soong
Kim Shire
Mary Zhou

SAXOPHONE
Jayson Erickson
Gavin Goodwin
Justin Massey
Emily Schultz
Megan Teha

HARP
Victoria Burgess

TRUMPET
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

HORN
Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

TROMBONE
David Galloway
Craig Goueffic
Maureen Murray
Catherine Woodruff

EUPHONIUM
Amy Beinert
Tim Lenk

TUBA
Ray Basaraba
Kathryn Jenkins
Sidney M'sahel

PERCUSSION
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

GRADUATE ASSISTANTS
Taina Lorenz, Dan Sabo

UNIVERSITY OF ALBERTA HIGH SCHOOL HONOR BAND 2010

FLUTE

Amanda Wilkesheski	Airdrie
Samantha Dixon	Airdrie
Rachelle Eggert	Sherwood Park
Ketty Na	Edmonton
Robyn Sheremeta	Camrose
Jennifer Orr	Sherwood Park
Rianne Gabert	Fort Saskatchewan
Carrie Schrieber	Sherwood Park
Elizabeth Strange	Medicine Hat
Amy Larter	Medicine Hat
Lauren Gagnon	Wetaskiwin
Crystal Kegler	Ardrossan
Dwyght Duperron	Hay Lakes
Brittany Berghs	Onoway
Rachelle Renaud	Onoway
Megan Krause	Gwynne
Loretta Young	Devon

OBOE

Veronica Kube	St. Albert
Morgan Gagnon	Wetaskiwin

BASSOON

Jennifer Bodell	Sherwood Park
Kathryn Murphy	Edmonton

CLARINET

Jacob Struzik	Edmonton
Antonia Di Castri	St. Albert
Meagan Neill	Morinville
Breanna Case	Balzac
Eric Roode	Camrose
Melissa Stout	Airdrie
Josh Iverson	Wainwright
Andrea Tarnawsky	Sherwood Park
Amy Voyer	Edmonton
Tia Shaw	Tofield
Eric Skretting	New Norway
Danielle L'Heureux	Darwell

BASS CLARINET

Evan Sandham	Medicine Hat
Lawson Gillespie	Fort Saskatchewan

ALTO SAXOPHONE

Garret Johnson	Sherwood Park
Nick Borchest	Slave Lake
Luke Wutzke	Edmonton
Megan Bauman	Medicine Hat
Amanda Jess	Blackfoot
Kyra Hetherington	Onoway
Kevin Grant	Wetaskiwin
Haleigh Johnson	Wetaskiwin

ALTO SAXOPHONE (continued)

Chad Ohman	Gwynne
Eric Toombs	Okotoks
Chelsea Mowat	Spruce Grove
Kendra Heslip	Okotoks

TENOR SAXOPHONE

Derrick Kolke	Balzac
Mark Melenberg	Edmonton
Devon Redekopp	St. Albert
Amelia Jones	Kitscoty
Alain Gervais	St. Albert

BARITONE SAXOPHONE

Owen Sheedy	Airdrie
Daniel Durnford	Edmonton

TRUMPET

Kristin LaGrange	Edmonton
Agatha Surmacz	Edmonton
Ethan Jones	Sherwood Park
Justin Fuss	Sherwood Park
PJ Bailey	Camrose
Samantha Eyben	Marwayne
Paul Zimmerman	Wetaskiwin
Zachary Semanuik	Wetaskiwin
Ian Kerr	Devon

FRENCH HORN

Naciyne Brost	Airdrie
Samantha Moore	Airdrie
Jennifer Westby	Medicine Hat
Kelly Bennett	Devon

TROMBONE

Aaron Mokry	Camrose
Jack Erdmann	Edmonton
Katelyn Bohn	Onoway
Kevin Jackson	Wetaskiwin

EUPHONIUM

Travis Kutz	Gunn

TUBA

Renee Mutch	St. Albert
Tenille Gregson	Onoway

PERCUSSION

Graeme Cruickshank	Medicine Hat
Scott McCracken	Medicine Hat
Amanda Chung	Edmonton
Mallery Sanders	Medicine Hat
Victoria Carlson	Camrose
Cole Cross	Onoway
Luke Ehrenholz	Onoway

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. Most recently the Wind Ensemble were invited performers for the College Band Directors National Association Conference in Reno, NV. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

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8 **Other comments?**

9 **Please rate these topics with an X :**

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Printed Programs					
Venue / Hall					
Seating					
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The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA
ACADEMY STRINGS
ACADEMY WINDS AND PERCUSSION
UNIVERSITY SYMPHONY ORCHESTRA

Tanya Prochazka and Angela Schroeder, Conductors

Sunday, March 21, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Fanfare After Seventeenth Century Dances (1973) Donal Michalsky (1928-1975)
- I. Paul Peurl - “Newe Padouan, Intrada, Dantz und Galliard” (Allegro)
- II. Johann Hermann Schein - “Banchetto Musicale” (Moderato)
- III. Isaak Posch - “Musicalische Ehrnfreudt” (Moderato maestoso)

Angela Schroeder, conductor

Cello Concerto No.1 in C Major, Hob. VIIb/1 (1761-1765) Joseph Haydn (1732-1809)
- I. Moderato
- II. Adagio
- III. Allegro Molto

Soloist: Kathleen de Caen
Tanya Prochazka, conductor

Intermission

Introduction and Allegro for Strings, Opus 47 (1905) Edward Elgar (1857-1934)

String Quartet
Marie Krejcar, Emilie-Anne Neeland, Kenneth Heise, Julia Dolman
Tanya Prochazka, conductor

Flute Concerto (1926) Carl Nielsen (1865-1931)
- I. Allegro moderato
- II. Allegretto

Soloist: Jessica McMillan
Tanya Prochazka, conductor

Kathleen de Caen, 19, is currently pursuing a Bachelor of Music degree in cello performance with Tanya Prochazka at the University of Alberta. She began studying cello at the age of 5 with Sharon Verchomin. Since then, Kathleen has studied with cellists including Grazyna Sobieraj, Julie Amundsen, Marina Hoover and David Hetherington. She has enjoyed playing in many large ensembles including the Edmonton Youth Orchestra, Singing Strings and National Youth Orchestra of Canada.

Also, in May of 2008, Kathleen was very lucky to have had the opportunity to play Saint-Sains’ “The Swan”, accompanied by the Edmonton Symphony Orchestra for a children’s education series. In her free time, she is a part of a couple local music groups (The Nicky Tams and Les Sons de la Rive Gauche, Celtic and French, Hungarian fusion respectively).

Jessica McMillan, 20, is currently pursuing her 2nd year in the Bachelor of Music degree in flute performance with Shelley Younge at the University of Alberta. She began studying flute in 2000 with Liane Gayler. Jessica currently plays with the University of Alberta Symphony Orchestra, Symphonic Wind Ensemble, and New Music Ensemble as well as with Edmonton's Senior Youth Orchestra. She has performed as a soloist with the University of Alberta Academy Strings and is an active member in various chamber ensembles. Jessica is the recipient of University of Alberta Beryl Barnes Scholarship.

University Symphony Orchestra
Tanya Prochazka, Conductor

Violin
Amanda Alstad
Gabor Bartok
Kim Bertch
Becky Best-Bertwistle
Misun Choi
Simon Fung
Cynthia Johnston
Marie Krejcar**
Anthony Lui
Krystal Mah
Marie-Alice Mandich
Justin McKibbin
Patrick McKibbin
Emilie-Anne Neeland**
Andrea Ortlieb
Krista Quapp
Grant Sigurdson*
Lauren Tyrrell*
Arlan Vriens

Viola
Connie Dykstra
Kenneth Heise*
Julia Hui*
Amy Kao
Darrell Soetaert

Cello
Julia Dolman*
John Fedor
Erin McKay
Julian Savaryn*
Rebecca Li
Lisa Lin
Brian Neeland
Remko van den Hurk

Bass
Blake Chartrand
Monica Jenkins
Marina Mohd Zaini*
Robyn Reekie*

Flute
Adam Ferland
MaryGrace Johnstone*

Oboe
Christa Eriksson*
Matt Jaffray*

Clarinet
Christopher Mann*
Carly Loewen
Kim Shire

Bassoon
Matt Nickel*
Emily Tam

Horn
Nealee Humphreys*
Daniel Yarman

Trumpet
Matthew Parsons

Trombone
Keat Machtemes

Timpani
Jonathan Taylor

**denotes concertmaster
*denotes section leader

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

0809-EXR-CRS-7779

The University of Alberta Department of Music presents:

MONDAY NOON MUSIC

Magdalena Adamek, piano

CELEBRATING CHOPIN

Monday, March 22, 2010 at 12:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

24 Preludes, Op. 28 (1836-1839)
Fryderyk Chopin
(1810-1849)

1. Agitato (C major)
2. Lento (A minor)
3. Vivace (G major)
4. Largo (E minor)
5. Allegro molto (D major)
6. Lento assai (B minor)
7. Andantino (A major)
8. Molto agitato (F sharp minor)
9. Largo (E major)
10. Allegro molto (C sharp minor)
11. Vivace (B major)
12. Presto (G sharp minor)
13. Lento (F sharp major)
14. Allegro (E flat minor)
15. Sostenuto (D flat major)
16. Presto con fuoco (B flat minor)
17. Allegretto (A flat major)
18. Allegro molto (F minor)
19. Vivace (E flat major)
20. Largo (C minor)
21. Cantabile (B flat major)
22. Molto agitato (G minor)
23. Moderato (F major)
24. Allegro appasionato (D minor)

Magdalena Adamek holds a Master of Arts in Piano Performance from the Chopin Academy of Music, Warsaw, Poland, and Doctor of Music in Piano Performance from the University of Alberta, Canada. She is currently Contract Instructor in Piano at Department of Music at University of Alberta. Adamek has led an active performing career giving performances across Poland, Germany, Austria, Lithuania, France, China, USA, and Canada, with repertoire ranging from the classical period to the contemporary music. Her long-term artistic project involves promoting piano music by composers, for instance Chopin, Moniuszko, Szymanowski, and post-romantic composer Feliks Nowowiejski. Over the past few years the artistic project concerning Nowowiejski involved world premiere recordings of Nowowiejski's music for piano solo, doctoral essay devoted to Nowowiejski's music for piano solo ("Piano Works by Feliks Nowowiejski."), national and international lectures and presentations (College Music Society Conference at the University of Colorado at Denver in 2005, *The Rough and the Polished* symposium at the University of Toronto in 2005, lecture recital at the University of Alberta in 2005), and book *The Unknown Face of Feliks Nowowiejski: The Piano Works*, published by VDM in Germany.

Magdalena Adamek graduated in the piano class from the Chopin Academy of Music in Warsaw in 2000 under tutelage of Professor Barbara Hesse-Bukowska. In 2006 she completed her Doctor of Music in Piano Performance degree at the University of Alberta in Edmonton under supervision of Professor Jacques Després. Dr. Adamek also worked under the guidance of such renown pianists as Halina Czerny-Stefanska, Andrzej Jasinski, Paul Badura-Škoda, Stêphane Lemelin, Kyoko Hashimoto, and Kevin Fitz-Gerald.

She has been a recipient of numerous prestigious scholarly and performing awards including Izaak Walton Killam Memorial Scholarship, Dissertation Fellowship, Mary Louise Imrie Graduate Award, FS Chia PhD Scholarship, Beryl Barns Memorial Graduate Scholarship, Harriet Snowball Winspear Graduate Prize in Performing Arts scholarship (University of Alberta), and also Marek Jablonski Piano Scholarship for the Banff International Keyboard Festival and a scholarship by Polish Ministry of Culture and National Heritage (awarded twice). Her projects have been also supported by Wirth Institute for Austrian and Central European Studies, The Polonia Foundation of Alberta, Polish Culture Society in Edmonton, Polish Federation of Women in Edmonton, Polish Combatants Society of Edmonton, Consulate General of the Republic of Poland in Vancouver, and Alberta Registered Music Teachers' Association.

Magdalena Adamek has been a laureate of the 2nd prize and a special distinction for the best performance of piano works by Frederick Chopin at International Milosz Magin Piano Competition in Paris, 3rd prize in the piano trio category at Kiejstut Bacewicz International Chamber Music Competition in Lódz, Poland, 3rd prize at the National Piano Competition in Warsaw, and distinction at the National Chamber Music Competition in Warsaw. She also represented Poland at the II European Piano Forum at Hochschule der Künste in Berlin.

Adamek's discography includes five compact discs for an independent Polish label Acte Prèalable with works of such composers as Feliks Nowowiejski, Milosz Magin, Romuald Twardowski, Jozef Elsner. The latest recording project involves a CD *Romantic Central Europe,* which was made in collaboration with the Wirth Institute of Austrian and Central European Studies at the University of Alberta and contains piano works by Carl Czerny, Franz Schubert, Frederick Chopin, and Feliks Nowowiejski. Magdalena Adamek's performances have been broadcast on CBC, Polish National Radio, Radio France, and ABC Radio Classic FM.

Since June 2005 Magdalena Adamek has served on the Board of the Marek Jablonski Fund, which supports young musical talents in Alberta.

Apart from being an active performer Magdalena Adamek has been collaborative pianist at Chopin Academy of Music in Warsaw, piano instructor at The Stanislaw Moniuszko Warsaw Music Society Music School, piano instructor, chamber music instructor (art song), and collaborative pianist at The University of Alberta in Edmonton, and Collaborative Pianist at String Quartet Program at S.U.N.Y Fredonia, led by widely respected violinist and Professor of Violin at Eastman School of Music, Charles Castleman. In addition to performing, Magdalena Adamek has been active in the Edmonton community as adjudicator and workshop presenter.

For more information, including upcoming performances, visit www.ualberta.ca/~madamek

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DEPARTMENT OF
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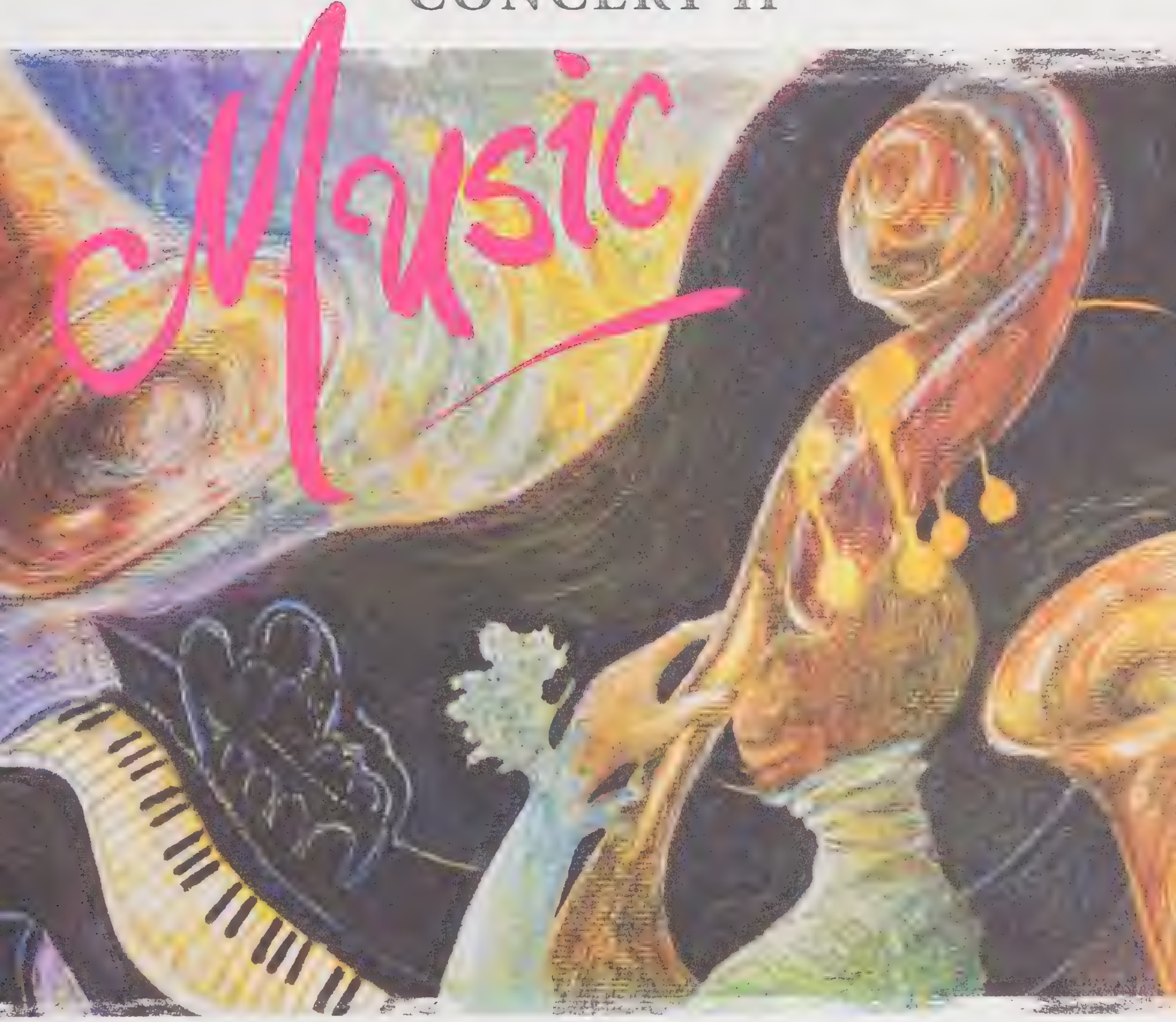
The University of Alberta Department of Music presents:

CONTEMPO
CONCERT II



Roger Admiral and Andriy Talpash, Directors

Tuesday, March 22, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Aria (1958)
John Cage
(1912-1992)

Mirjam Frank, voice

Five Time Prisms (1968)
Alfred Fisher
(b. 1942)

Allison Balcetis, Megan Teha, Stephen Lewis, saxophones
Reg Kachanoski, vibraphone
Sandra Joy Friesen, piano

Scenes from a Novel, Op.19 (1981-82
György Kurtág
(b. 1926)

3. Supplication
4. Allow me
10. Tale
11. Again
13. Visit
15. Epliogue

Mirjam Frank, voice
Alexandra Campbell, violin
Robyn Reekie, double bass
Yu-Ting Lin, piano

Molly's Song 3 – Shades of Crimson (1995)
Rebecca Saunders
(b. 1967)

Jessica McMillan, flute
Alexandra Campbell, violin
Daniel Brophy, guitar

Pulau Dewata (1977)
Claude Vivier
(1948-1983)
Arr.anged by Andriy Talpash (2010)

Stephen Lewis, Megan Teha, saxophones
Tina Chia, marimba
Daniel Brophy, guitar
Sandra Joy Friesen, piano
Robyn Reekie, double bass

Intermission

Standing Wave (1994) Bruce Mather
(b. 1939)

Rachel Soong, clarinet
Julian Savaryn, cello
Tina Chia, percussion
Yu-Ting Lin, piano

Dérive 1 (1984) Pierre Boulez
(b. 1925)

Jessica McMillan, flute
Rachel Soong, clarinet
Alexandra Campbell, violin
Julian Savaryn, cello
Reg Kachanoski, vibraphone
Sandra Joy Friesen, piano

In C (1964) Terry Riley
(b. 1935)

Mirjam Frank, voice
Jessica McMillan, flute
Rachel Soong, clarinet
Stephen Lewis, Megan Teha, saxophones
Reg Kachanoski, Tina Chia, percussion
Daniel Brophy, guitar
Yu-Ting Lin, Sandra Joy Friesen, keyboards
Alexandra Campbell, violin
Julian Savaryn, cello
Robyn Reekie, double bass

Texts

Scenes from a Novel, Op.19 by György Kurtág

Text by Rimma Dalos; translated from the original Russian by Peter Sherwood and Gillian Howarth.

3. Supplication
Merciful ones, forgive me
this woman's weakness,
that I so loved
this holy fool.

4. Allow me
Allow me
to touch you:
to melt, to dissolve in you.

10. Tale
I wanted you to see me
like some goddess
in the glory of the starry sky:
but then I opened the door
all ragged,
a broom in my dirty hand.

11. Again
I'm waiting for you again.
How slowly comes
the day after tomorrow.

13. Visit
In a cold blanket of snow
a visitor called:
sorrow.

15. Epilogue
(A dispirited wail)
From meeting
to parting,
from leave-taking
to awaiting
--that was my woman's lot.

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DEPARTMENT OF
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0909-EXR-CRS-7/7/9

The University of Alberta Department of Music presents:

WEST AFRICAN MUSIC ENSEMBLE

Robert Kpogo, Director

Saturday, March 27, 2010 at 7:30 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

1. Welcome – MC
2. Dance: Zigi
3. Wajjo African Drummers
4. Greetings – Dr John Akabutu (Ghanaian Consular General)
5. Dance: - Atsiagbekor
6. Founder's Address – Dr Michael Frishkopf

Intermission –10 Minutes

1. Story telling
2. Wajjo African Drummers
3. Dance: - Gahu
4. Wajjo African Drummers
5. Dances: - Gota

West African Music Ensemble, 2009-2010

Robert Kpogo, Director
Dr Wisdom Agorde, Instructor
David Descheneau, Master Drummer
Tendai Muparutsa, Teaching Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Dr. Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

Michael Aytenfisu
Lys-Divine Bacinoni Ndemeye
Katherine Bessette
Theodore Fox
Alyson Fry
Marie Krejcar
Ya-Ting Lee
Danielle Meunier
Sabrina Murphy
Paul Nyibek
Tehya Ross
Mary Wood
Chakanaka Zimyemba
Li Jie Geng
Sandra Jampoh
Christine Smith
Ananda Doram
Hao Fu
Andrew Jang
Kevin Wong
Benjamin Doleac

Wajjo African Drummers

Formed in 1990, WAJJO African Drummers introduced African music to a Western audience and creating, through collaboration with musicians from other ethnic backgrounds, an indigenous musical tradition that is a reflection of Canada's rich cultural diversity. Wajjo has toured throughout Western Canada and USA and recently performed in Toronto for Grey

Cup on November 24, 2007 at Sheraton Centre Toronto Hotel. They also opened Edmonton's popular Heritage Festival with one of Canada's top female Artist, Natalie MacMaster on August 3, 2008.

Drummers
Stennie Noel
Robert Kpogo
Anthony Bernard
Brian Hofpedales
Nandi Young
Marcia Brandon

Dancer
Fatmata Bollo-Kamara

Piper
Cam Wallace

West African Music Ensemble Dances

Atsiagbekor/Gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack, and hand to hand combats are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"- in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Zigi is a recreational dance of the Asorgli ethnic group from Ziavi Dzogbe, a small town in the Ho District located in the central part of the Volta Region of Ghana. It is known as one of the local music ensembles which play an important role in the culture of Asorgli society. This particular group has a rich store of musical types such as Tuidzi or Akpese popularly known as Borborbor, Asafo, Adevu, Gabada, Egbanegba, Adavatram, and Aviha. Zigi songs are eminently enjoyable, dramatic and closely related to the people and their way of life with its social, moral and spiritual support. In the past, only mature women could perform Zigi for their different events and occasions. But it happened that the picture has changed since 1973. In fact, Zigi which was one time a favourite dance in the community began to disappear from the musical scene of Ziavi because the younger generation did not show interest in the dance. This lack of interest changed in the early seventies when drumming and dancing were introduced again on competitive basis in the elementary schools; since then, Zigi was revived mostly among students in the Ziavi schools.

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0809-EXR-CHS-7779

The University of Alberta Department of Music presents:

Vocal Arts Week
RECITAL

Art Song of Central Europe

Jolaine Kerley, soprano
Elizabeth Turnbull, mezzo-soprano
Brian McIntosh, bass-baritone
Michael McMahon, piano

Sunday, March 28, 2010 at 2:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Prometheus (Goethe) (1819) — Franz Schubert
(1797-1828)

Brian McIntosh, bass-baritone

Zitronenfalter im April (Moericke) (1888) — Hugo Wolf
Die Spröde (Goethe) (1889) — (1860-1903)
Die Bekehrte (Goethe) (1889)
Jolaine Kerley, soprano

Grenzen der Menschheit (Goethe) (1821) — Franz Schubert
Brian McIntosh, bass-baritone

Abendempfindung (Campe) (1787) — Wolfgang Amadeus Mozart
An Chloë (Jacobi) (1787) — (1756-1791)
Als Luise die Briefe (von Baumberg) (1787)
Jolaine Kerley, soprano

Intermission

Kindertotenlieder (Rückert) (1901-1904) — Gustav Mahler
Nun will die Sonn' so hell aufgeh'n — (1860-1911)
Nun seh' ich wohl, warum so dunkle Flammen
Wenn dein Mütterlein
Oft denk' ich, sie sind nur ausgegangen
In diesem Wetter!

Elizabeth Turnbull, mezzo-soprano

Nun liebes Weibchen (1790) — Wolfgang Amadeus Mozart
Ah, perdona al primo affetto (1791) (*La clemenza di Tito*)
Grazie a gl'inganni tuoi (1787)

This performance was made possible by the generous sponsorship
of the Wirth Institute for Austrian and Central European Studies
and the VPR – Killam Research Fund

ARTISTS

JOLAINE KERLEY received her bachelor of music degree in vocal performance in 1996, and a master of music degree in vocal performance and choral conducting in 2000 from the University of Alberta. Most recently Ms. Kerley received a master of music degree from Indiana University, with a major in vocal performance through the Early Music Institute. She has been a sessional instructor in the department of music at the University of Alberta since 2004. Jolaine's performance career centers around oratorio and concert repertoire.

Jolaine has been featured as soloist with Pro Coro Canada, the U of A Madrigal Singers, the Richard Eaton Singers, the Alberta Baroque Ensemble, da Camera Singers, Alberta Philharmonic Orchestra, Indianapolis Symphony Orchestra and the Carmel Bach Festival.

A winner in the Metropolitan Opera Competition, North American finalist in the International Bernstein Song and Oratorio Competition, and recipient of a Canada Council Career Development grant, **ELIZABETH TURNBULL** is a mezzo with a growing reputation in the U.S. and Canada, hailed by the press as "(one) of this country's finest young singers, luminous and rich-voiced". A native of Edmonton, Ms. Turnbull has performed with Opera Lyra Ottawa, Calgary Opera, Vancouver Opera, Chicago Opera, Opera Ontario, and Edmonton Opera. She recently appeared with Trevor Pinnock and Les Violons du Roy; at Ravinia Festival; with Dallas Opera and Vancouver Symphony; at National Arts Centre and also Avery Fisher Hall in New York.

Bass–baritone**, BRIAN MCINTOSH** is a regular performer with North America's leading opera companies and orchestras as well as with opera houses and festivals across Europe. He has performed with New York City Opera, Singapore Symphony, Vancouver Opera, Virginia Opera, Calgary Opera, Schlossfestspiele Zwingenberg, New Orleans Opera, Pacific Opera Victoria, Opera Lyra Ottawa, Manitoba Opera, Princeton Symphony, Edmonton Opera, Arizona Opera, Pittsburgh Opera, Seattle Symphony, Canadian Opera Company, Helsinki Festival, Bad Hersfeld Festival, Kiel Opera, Essen Stadt Theater, Riverside Choral Society in New York City, at Avery Fisher Hall and with Vancouver Symphony.

Pianist and vocal coach **MICHAEL MCMAHON** studied at McGill University with Charles Reiner. With the aid of the Canada Council for the Arts, he completed his studies in Vienna at the Franz Schubert Institute and the Hochschule für Musik und darstellende Kunst, and in Salzburg at the International Summer Academy held at the Mozarteum. During this time, he studied with such legendary artists as Erik Werba, Hans Hotter, Elly Ameling, Jörg Demus and Kim Borg. He has performed throughout Canada, Europe and the USA with singers such as Catherine Robbin, Karina Gauvin, Lyne Fortin, Dominique Labelle, Wendy Nielsen, Annamaria Popescu, Maureen Forrester, Richard Margison, Nathan Berg and Kevin McMillan.

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The University of Alberta Department of Music presents:

MADRIGAL SINGERS

SPRING CONCERT

Leonard Ratzlaff, Conductor
Maria Conkey, Conducting Assistant
Jeremy Spurgeon, Organ

Sunday, March 28, 2010 at 8:00 pm
All Saints' Anglican Cathedral

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Jauchzet dem Herrn, alle Welt	Felix Mendelssohn Bartholdy (1809-1847)
Verleih uns Frieden	Felix Mendelssohn Bartholdy (1809-1847)
Hör mein Bitten	Felix Mendelssohn Bartholdy (1809-1847)

Soloist: Megan Chartrand

Tota pulchra es Maria	Ola Gjeilo (b. 1978)
Ave Verum Corpus, Op. 2, No. 1	Edward Elgar (1857-1934)

Kathleen Brough, Conductor

Bless the Lord, O my soul	Jonathan Dove (b. 1959)

Intermission

Hail, Gladdening Light	Charles Wood (1866-1926)
I Saw Eternity	Leonard Enns (b. 1948)
I am the Great Sun	Jussi Chydenius (b. 1972)
Mon coeur se recommande a vous	Orlandus Lassus (c1532-1594)

Patricia Wankiewicz, Conductor

Sfogava con le stelle	Claudio Monteverdi (1567-1643)
I Love my Love	Gustav Holst (1874-1934) Maria Conkey, Conductor
Two Rossetti Love Songs, No. 2, Remember	Stephen Chatman (b. 1950)
Soon ah will be done wi'd de troubles of dis worl'	Arr. Diane Loomer (b. 1940)

Soloists: Abra Whitney and Maria Conkey

Texts and Translations

Jauchzet dem Herrn, alle Welt

Jauchzet dem Herrn, alle Welt!

Dienet dem Herrn mit Freuden; kommt vor sein Angesicht mit Frohlocken!

Erkennet, daß der Herr Gott ist!
Er hat uns gemacht, und nicht wir selbst zu seinem Volk
und zu Schafen seiner Weide.

Gehet zu seinen Toren ein mit Danken
zu seinen Vorhöfen mit Loben;
danket ihm, lobet seinen Namen!

Denn der Herr ist freundlich, und seine Gnade währet ewig
und seine Wahrheit für und für.

Psalm 100

O be joyful in the Lord, all ye lands;

Serve the Lord with gladness and come before his presence with a song.

Be ye sure that the Lord he is God:
It is he that hath made us and not we ourselves; We are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, And into his courts with praise.
Be thankful unto him and speak good of his name.

For the Lord is gracious, His mercy is everlasting;
And his truth endureth from generation to generation.

Verleih uns Frieden

Verleih uns Frieden gnädiglich,
Herr Gott, zu unserm Zeiten!
Es ist doch ja kein Andrer nicht,
Das für uns könnte streiten,
Denn du, unser Gott, alleine.

Martin Luther

Give us peace mercifully,
Lord God, throughout our times!
For there is indeed no other
that for us can fight,
but you, our God, alone.

Hör mein Bitten

Hör mein Bitten, Herr, neige dich zu mir,
auf deines Kindes Stimme habe Acht! Ich bin allein; wer wird mir Tröster und Helfer sein?
Ich irre ohne Pfad in dunkler Nacht!
Hörr mein Bitten, Herr, neige dich zu mir,
auf deines Kindes Stimme habe Acht!
Hörr mein Bitten, Herr, neige dich zu mir!

Die Feinde sie droh'n, und heben ihr Haupt:
"Wo ist nun der Retter, an den ihr geglaubt?"
Sie lästern dich täglich, sie stellen uns nach,
und halten die Frommen in Knechtschaft und Schmach.
Die Feinde sie droh'n, sie stellen uns nach,
und halten die Frommen in Knechtschaft und Schmach.

Psalm 55, 2-8

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide.
Take heed to me! Hear how in prayer I mourn to Thee,
Without Thee all is dark, I have no guide.

The enemy shouteth, The godless come fast!
Iniquity, hatred, up on me they cast!
The wicked oppress me, Ah where shall I fly?
Perplexed and bewildered, O God, hear my cry!

Mich fasst des Todes Furcht bei ihrem
Dräu'n! Sie sind unzählige, ich bin allein.
Mit meiner Kraft kann ich nicht wider
stehn, Herr, kämpfe du für mich, Gott hör'
mein Fleh'n!

O könnt ich fliegen wie Tauben dahin,
weit hinweg vor dem Feinde zu flieh'n!
In die Wüste eilt ich dann fort,
fände ruhe am schättigen Ort.

My heart is sorely pained, within my breast,
my soul with deathly terror is oppressed,
trembling and fearfulness up on me fall,
with horror overwhelmed, Lord, hear me
call,

O for the wings, for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest,
and remain there forever at rest.

Tota pulchra es Maria

Tota pulchra es Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificenti populi nostri.

Thou art all beauty, O Mary,
and there is no blemish of original sin in
thee.
Thy garments are as white as snow,
and your face is like the sun.
Thou art the glory of Jerusalem, the joy of
Israel,
and the honour to our people.

Ave Verum Corpus Op. 2, No. 1

Ave verum Corpus,
natum ex Maria Virgine:
Vere passum,
immolatum in cruce pro homine:

Cujus latus perforatum,
vero fluxit sanguine
Esto nobis praegustatum
in mortis examine.

O clemens,
O Jesu dulcis, O Jesu pie,
O Jesu Fili Mariae.

Hail, true Body,
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on teh cross for mortals,

Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste of heaven
during our final examining.

O Jesu sweet, O Jesu pure,
O Jesu, Son of Mary.

Bless the Lord, O my soul

Bless the Lord, O my soul
Who coverest thyself with light as with a garment: who stretchest out the heavens like a curtain:
Who layeth the beams of his chambers in the waters: who maketh the clouds his chariot: who walketh upon the wings of the wind:
Who maketh his angels spirits; his ministers a flaming fire

Psalm 104

Hail, Gladdening Light
Hail, gladdening Light, of His pure glory poured
Who is th'immortal Father, heavenly, blest,
Holiest of Holies--Jesus Christ our Lord!

Now we are come to the sun's hour of rest;
The lights of evening round us shine;
We hymn the Father, Son, and Holy Spirit divine!

Worthiest art thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life, alone:
Therefore in all the world thy glories, Lord, they own. Amen

I Saw Eternity
I saw Eternity the other night,
All calm as it was bright.
And round beneath it,
Time, in hours, days, years,
Driven by the spheres,
Like a vast shadow moved, in which the world
And All her train were hurled.

Henry Vaughan

I am the Great Sun
I am the great sun, but you do not see me.
I am your husband, but you turn away.
I am the captive, but you do not free me.
I am the captive but you will not obey.

I am the truth, but you will not believe me,
I am the city where you will not stay,
I am your wife, your child, but you will leave me,
I am that God to whom you will not pray.

I am your counsel, but you will not hear me,
I am your lover whom you will betray.

I am the victor but you do not cheer me,
I am the holy dove whom you will slay.
I am your life, but if you will not name me,
Seal up your soul with tears, and never blame me.

Charles Causley

Mon coeur se recommande a vous

Mon coeur se recommande à vous,
Tout plein d'ennui et de martyre;
Au moins en dépit des jaloux
Faites qu'à Dieu vous puisse dire!
Ma bouche qui voulait sourire
Et conter propos gracieux
Ne fait maintenant que maudire
Ceux qui m'ont banni de vos yeux.

Clement Marot

My heart is offered still to you
Full now of woe and deep despairing!
Be not to constancy untrue;
Say one farewell, my sorrow sharing!
My mouth which once could smile in gladness,
And charming stories improvise
Now can only curse in its madness
Those who banished me from your eyes.

Sfogava con le stelle

Sfogava con le stelle
un infermo d'amore
sotto notturno cielo il suo dolore.
E dicea fisso in loro:
«O imagini belle
de l'idol mio ch'adoro,
sì com'a me mostrate
mentre così splendete
la sua rara beltate,
così mostraste a lei
i vivi ardori miei:
la fareste col vostr'aureo sembiante
pietosa sì come me fate amante».

Ottavio Rinuccini

A lovesick man was
venting to the stars
his grief, under the night sky.
And staring at them he said:
"O beautiful images
of my idol whom I adore,
just as you are showing me
her rare beauty
while you sparkle so well,
so also demonstrate to her
my living ardour:
by your golden appearance you'd make her
compassionate, just as you make me loving."

I Love my Love

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands,
And thus replied she:
"I love my love because I know my love loves me!

O cruel were his parents who sent my love to sea,
And cruel was the ship that bore my love from me;
Yet I love his parents since they're his
although They've ruined me:
I love my love because I know my love loves me!

With straw I'll weave a garland, I'll weave it very fine;
With roses, lilies, daisies, I'll mix the eglantine;
And I'll present it to my love When he returns from sea.
For I love my love, because I know my love loves me."

Just as she sat there weeping, Her love he came on land.
Then hearing she was in Bedlam, He ran straight out of hand.
He flew into her snow-white arms,
And thus replied he:
"I love my love, because I know my love loves me."

She said: "My love don't frighten me; Are you my love or no?"
"O yes, my dearest Nancy, I am your love, also
I am return'd to Make amends for all your injury;
I love my love because I know my love loves me."

So now these two are married, And happy may they be
like turtle Doves together, in love and unity.
All pretty maids with patience wait That have got loves at sea;
I love my love because I know my love loves me.

trad.

Two Rossetti Love Songs, No. 2, Remember
Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption lave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

Soon ah will be done wi'd de troubles of dis worl'
I want to see my Jesus,
goin' home to God.

Soon ah will be done wi'd de troubles of dis worl'
Goin' home to God.

I want to meet my brother,
I want to meet my sister,
I want to me my mother,
Goin' home to God.

No mo' weepin', an wailin'
Goin' home to God.
Goin' home to God.

spiritual

UNIVERSITY OF ALBERTA MADRIGAL SINGERS
LEONARD RATZLAFF, CONDUCTOR

Soprano
Megan Chartrand
Nevada Collins-Lee
Annette Martens
Laura Miller
Sonia Oppenheim
Meghan Rayment
Mary-Ellen Rayner
Kimberley Taylor
Sarah Toane
Andrea Vogel
Jessica Wagner

Alto
Irene Apanovitch
Maria Conkey
Lana Cuthbertson
Susan Farrell
Mirjam Frank
Julia Hui
Rosie Kilgannon
Rachael King
Norah Lumax
Abra Whitney

Tenor
Russell Ault
Raimundo Gonzales
Darin Grant
Sean McMann
Rafael Sibrian
Dalton Terhorst
Anthony Wynne

Bass
Denis Arseneau
Scott Garland
Kurt Illerbrund
Damon MacLeod
Spencer Marsden
Adam Sartore
Gregory Trumble

MADRIGAL SINGERS

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded five CDs, two of which (*Balulalow, The Passing of the Year*) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble and the Edmonton Symphony (with whom they perform *Messiah* this December). The CBC has also recorded them frequently for national and regional broadcast. In May 2010 the Madrigal Singers will perform at Podium 2010, the biennial conference of the Association of Canadian Choral Communities, in Saskatoon.

LEONARD RATZLAFF, CONDUCTOR

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa. His duties include co-supervising the U of A's graduate program in choral conducting as well as directing the Madrigal Singers. He recently completed a five-year term as chair of the Department. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and has toured both in Canada and abroad. Under his direction, the Eaton Singers have presented many of the major choral-orchestral works, including the Passions of Bach, oratorios of Elgar, Handel, Haydn and Mendelssohn, and Requiems by Brahms, Britten and Duruflé. Later this month he will conduct the Eaton Singers and ESO in a performance of Verdi's *Requiem.* He has been guest conductor of the Alberta Baroque Ensemble, Calgary Bach Society, Edmonton Symphony, National Youth Choir of Canada, Pro Coro Canada and the Winnipeg Singers. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame, the University of Alberta Undergraduate Teaching Award, the Alberta Order of Excellence, Order of Canada and Fellow of the Royal Society of Canada. Prof. Ratzlaff is a frequent adjudicator, clinician and guest lecturer in Canada and the US.

JEREMY SPURGEON, ORGAN

British-born Jeremy Spurgeon won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosité. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, The University of Alberta Madrigal Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada and Europe.

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The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA
SYMPHONIC WIND ENSEMBLE
UNIVERSITY OF CALGARY
WIND ENSEMBLE

Angela Schroeder and Glenn D Price, Conductors

Monday, March 29, 2010 at 8:00 pm
Francis Winspear Centre for Music

WINSPEAR
CENTRE

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor

Bootlegger's Tarantella John Estacio
(b. 1966)
trans. Jay Michalak

Lincolnshire Posy Percy Grainger
(1882-1961)

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Concerto for Alto Saxophone Henri Tomasi
(1901-1971)

1. Andante
2. Allegro

Stephen Lewis, alto saxophone

Ecstatic Waters Steven Bryant
(b. 1970)

1. Ceremony of Innocence
2. Augurs
3. The Generous Wrath of Simple Men
4. The Loving Machinery of Justice
5. Spiritus Mundi

Intermission

University of Calgary
Wind Ensemble
Glenn D Price, conductor

…and the mountains rising nowhere	Joseph Schwantner (USA)
Tongues of Fire, *Movement 2 - Eternity's Heartbeat*	Christos Hatzis trans. Lau (Canada)
Memorias de un hombre de Ciudad	Luis Serrano Alarcon (Spain)

1. Amanecer en la ciudad (Sunrise in the City)
2. Maquinas y Hombres (Machines and Men)
3. 10:30 Intermezzo
4. Maquinas (Machines)
5. Suenos (Dreams)
6. Vuelos Nocturnos (Nocturnal Flights)
7. Amanacer en la ciudad (Sunrise in the City)

John Estacio (b. April 8, 1966, Newmarket, Ontario) One of Canada's most frequently performed and broadcast composers, John Estacio has served as Composer in Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera and Pro Coro. These residences yielded several works, many of which can be found on the CD *Frenergy, the Music of John Estacio.*This CD earned Estacio two JUNO nominations and a Western Canadian Music Award. His soundtrack for the film *The Secret of the Nutcracker* received an AMPIA Award. His most recent opera, *Frobisher*, premiered in Calgary and Banff in 2007 and his first opera, *Filumena*, has been remounted five times and was filmed for television.

He recently completed a cantata for chorus and orchestra, and a sinfonietta for the Victoria Symphony. He has also written for the Vancouver Symphony, the Toronto Symphony, l'Orchestre symphonique de Montréal, the Manitoba Chamber Orchestra, and the CBC Radio Orchestra. His works have been performed by numerous Canadian orchestras, as well as the Houston Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, the Manila Symphony; his choral work *Eulogies* has entered the repertoire of several choirs. His arrangements of *Seven Songs by Jean Sibelius* were performed by Ben Heppner and the Los Angeles Philharmonic in London and Paris. His frequent performances earned him SOCAN's Concert Music Award in 2004, 2005 and 2007.

He resides in Edmonton, Alberta and is currently working on his third opera with librettist John Murrell, *Lillian Alling*, to be premiered by the Vancouver Opera in 2010.

Bootlegger's Tarantella is the overture for Estacio's opera, *Filumena.* Estacio wrote *Filumena* with playwright John Murrell. The opera is based on the true life story of Filumena Lassandro, a young Italian woman who immigrated to Canada in the early 1900s and settled in the Crowsnest Pass. She was married off at a young age and through this marriage she became involved with an Italian bootlegging ring, hence the title. Filumena was encouraged by the head bootlegger, Emilio Picariello, to serve as a decoy on bootlegging runs; if there was a woman in the car, the police would be less suspicious of the vehicle's contents, and they most certainly would not shoot at the car. During several of these runs across the Alberta, B.C. and Montana borders, Filumena was often paired up with the bootlegger's son, Stefano. Despite being married to Charlie, the Picariello's main henchman, Filumena had a brief fling with Stefano. One fateful night, Stefano went out alone on a bootleg run and was shot by the Constable Stephen Lawson. Word quickly returned to the town that Stefano had most likely been killed. In a fit of rage, Emilio Picariello decided to visit the constable who allegedly shot his son. With him he took Filumena as a decoy. A struggle ensued between Picariello, Filumena and the constable. Shots were fired and Constable Lawson was struck and killed. Picariello and Filumena were both captured. Stefano, who as it turns out was only wounded and not killed, plead with Filumena to take the blame for the crime. He explained to her that the jury, made up of Anglo-Saxons, would love to have his father executed; however, a woman is rarely found guilty of murder, and if she is, she most certainly will not be executed. Filumena refused to take the blame and consequently both Filumena and Picariello were found guilty of the crime and executed. In fact Filumena Lassandro was the last woman to be executed in Alberta. To this day, no one knows exactly what happened the night of the murder and who exactly fired the fateful shot.

Estacio wrote this short overture before he started writing the opera. A few of the themes from this overture have ended up in the opera, but not all of them. The first of three themes in this piece is a folk-like melody, which eventually segues into a dance tune that one might hear at a traditional Italian wedding party; and perhaps the wedding band has had one too many of the bootlegger's brew, especially the lower brass section... The third theme suggests the passionate elements of the story; betrayal, unrequited love, and the despair at the tragic turn of events. Gradually, the music returns to the theme that started off the piece. (Program note by composer).

Bootleggers' Tarantella was premiered by the Calgary Philharmonic Orchestra in May 2001, and the opera, *Filumena* premiered February 1, 2003 at the Calgary Opera. The arrangement for band was completed by Calgary's Jay Michalak in 2008.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–8).

Percy Grainger is as famous for his compositions as he is for his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. He rejected all prudish attitudes to sex, privately practised flagellation and sought to maintain his own 'sexual fury' into old age. Even in childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure 'blue-eyed', or 'Nordic' English. This is demonstrated by all musical directions and indications in Grainger's compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a 'bunch of musical wildflowers'.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905-1906, with the help of the phonograph, from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

The composition begins with *Lisbon*, a sailor's song with a lilting feel depicting the events of "shore leave." *Horkstow Grange*, the second movement, is named for an eighteenth-century farmhouse that stands beside the B-204 road to South Ferriby. Subtitled, *The Miser and his Man - a local Tragedy*, the song depicts the build-up to and eventual murder of the oppressive miser by his servant, who couldn't take the abuse any longer and used a club to kill him. The third movement is entitled, "*Rufford Park Poachers*," depicts an illegal nighttime hunt in Rufford Park. The song for this movement was collected twice, with considerable differences in pitch and rhythm; Grainger wove these two versions together into the setting of this song. Next, *The Brisk Young Sailor* is a simple tune that tells of one ``who returned to wed his True Love." Movement five is entitled, *Lord Melbourne.* It is a war song with the lyrics: ``I am a noble Englishman, Lord Melbourne, is my name. I never lost any battle, but won great victory." The gentleman who sang the song for Grainger was reported to be quite drunk during the times of recording. The set is completed with *The Lost Lady Found*, a ``Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

Henri Tomasi (1901-1971) was born in Marseilles on 17 August 1901. He studied first at the conservatory in his home city and then at the Paris Conservatory, where he won the Prix de Rome in 1927. He then followed a double career as conductor and composer. He conducted many of the finest orchestras, performing his own music and that of Saint-Saens, Gluck, Massenet, Ravel, Debussy, Wagner and many others throughout Europe. It was, however, composing that meant the most to him and he established himself with such works as *Cymos*, *Tam-Tam*, and *Vocero*. Among his major works are the *Requiem pour la paix* and the *Concerto* *pour guitare et orchestra, a la memoire d'un poete assassine* ('in memory of Federico Garcia Lorca'). Many of his other compositions, such as the *Chant pour le Viet-Nam* ('Song for Vietnam'), are based on-European subjects. Tomasi was prolific in his writing for solo and chamber winds, contributing contest pieces and other lasting works to the repertory for several of the wind instruments.He died in Paris in 1971.

Concerto for Alto Saxophone (1949) is an elegant work in two movements. The first is a sweeping Andante, with romantic nuance and orchestration. It displays the characteristic "French" saxophone style with a juxtaposition of lyric melodic lines with a great deal of articulate and technical details. The inner cadenza, accompanied transparently by the harp and a lone cymbal in the percussion section is very atmospheric, allowing the soloist great flexibility within the sparse confines of an ostinato figure. The second movement demonstrates the virtuosic abilities that are so affiliated with the instrument, A great deal of interaction between the ensemble and the soloist provide greater depth than a simple accompaniment might normally provide. Tomasi's use of changing meter creates a wide range of inflection to his work, and the resultant energy and drive make this an exciting and inspired conclusion to the piece.

Steven Bryant (b. 1972, Little Rock, Arkansas) has musical interests that span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

Ecstatic Waters (revised 2009) is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extramusical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or: W.B. Yeats meets Ray Kurzweil in The Matrix. The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats, whose idiosyncratic personal mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - **Ecstatic Waters** also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence. In Mvt. II, Augurs, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale--like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into The Generous Wrath of Simple Men. Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding. The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University. World premiere: October 23rd, 2008, Bowling Green State University Wind Symphony, Bruce Moss, conductor. (Program note by composer).

and the mountains rising nowhere... **Joseph Schwantner (USA)**

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *and the mountains rising nowhere...* was Pulitzer Prize-winning composer's Joseph Schwantner's first composition for wind ensemble (and is part of a "trilogy" that includes *From a Dark Millennium* and *In evening's stillness*). Schwantner masterfully uses many extended and contemporary techniques, as well as extra "instruments" or effects, including singing, whistling, humming and having the oboists double on crystal glasses. Schwantner also suggests the amplification of the piano in order to provide a more even balance, as well as to highlight the piano's unique role throughout this piece. A cornerstone of the wind band literature, especially contemporary and aleatoric literature, the piece is very rhythmic, percussive and strong in nature. Schwantner uses a unique orchestration that is more comparable to a large wind section of an orchestra rather than a wind band. The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler; its title inspired by a line in her poem *Arioso*:

arioso bells -
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

Tongues of Fire, mvt. **2 Christos Hatzis (b. 1953)**

Tongues of Fire, for solo percussion and symphonic wind ensemble, is an adaptation by composer Kevin Lau of a concerto for percussion and orchestra by the same title, composed by Christos Hatzis. The wind ensemble version was commissioned through a consortium led by the World Association of Symphonic Bands and Ensembles (WASBE) and its President, Dr. Glenn D. Price. The following eleven programs partnered with WASBE to bring this project to fruition:

Bankok Silpakorn Wind Orchestra (Thailand)
CIM L'Armonica (Spain)
Eastman School of Music (USA)

University of New Mexico (USA)
Royal Northern College of Music (Great Britain)
Acadia University (Canada)
The University of Alberta (Canada)
The University of Calgary (Canada)
Kwantlen University College (Canada)
University of Lethbridge (Canada)
The University of Toronto (Canada)

The original version for percussion and orchestra was commissioned by the Scotia Festival of Music for percussionists Evelyn Glennie and Beverley Johnston with partial support from the Canada Council of the Arts. *Tongues of Fire* is in four movements set in alternating keys (movements 1 and 3 in D, and 2 and 4 in A). As the title implies, there is a Pentecostal theme running through the piece but not in any programmatic sense. It is more a meditation on the emotional and psychological states of Christ's disciples during the early days of the Church than a depiction of the story of the Pentecost. It is also a reflection on the turbulent times that we live in presently and our desperate search for some semblance of structure in the midst of ever growing discontinuity and fragmentation.

Eternity's Heartbeat, the second movement, is based on a pop song by the same title that is meant to accompany performances and recordings of Tongues of Fire. A sound recording of the song itself is performed from the sound system in the hall just before the actual performance of this movement. *Eternity's Heartbeat* is the marimba movement of the concerto, starting with a quiet theme in the low register of the instrument reminiscent of Saint-Saëns, while its main theme acts as a refrain in a strophic song. This latter theme is in constant and sequential modulation, and although easily memorable, it travels through several keys and never ends where it started. Unlike the relatively static key structure of the movements surrounding it, *Eternity's Heartbeat* is in constant tonal flux. The movement ends in the key it started but it does so in a tonally unexpected manner, i.e., through modulation, the marimba gradually rising to its upper-most register thus chronicling a journey from darkness to light. Combining 19th century romantic music with lyrical popular music of the present, *Eternity's Heartbeat* is an island of peace and grace within the turbulent ocean of the rest of the concerto.

Memorias de un Hombre de Ciudad **Luis Serrano (Spain)**
Translating to "In the memory of a city man", this descriptive and monumental work tells the story of a typical city man, from start to finish. Comprised of seven seamless movements, the piece begins with a subtle beating drum, and is shaped to emulate the sunrise. This movement's title, *Amanecer de la ciudad*, meaning "dawn in the city", helps the listener to visualize the "city man" arise from slumber to behold a glorious sunrise, and reluctantly prepare himself for the day. The piece builds into the second movement, *Máquinas (y hombres)*—or "machines and men." Violent, explosive, and turbulent rhythms dominate this movement as Serrano pits multiple rhythmic divisions and pitch-rhythm sequences against each other simultaneously, suggesting the repetitive actions and overall nature of a machine. Here, another main theme for the piece is introduced, which Serrano dubs as the "theme of men". The third movement is much gentler in nature and is very plain but lush in texture and sound, in contrast to the fire and complexity of the previous movement. The fourth movement comes abruptly once again, appropriately developing the same ideas as in the second movement. This movement builds to a very effective silence, signifying the end of the man's day at work. The fifth movement, *Sueños* or "Dreams", combines elements from previous movements especially those of the third movement. Movement six—*Vuelos Nocturnos* or "Night Flights"—starts with multiple

statements of one of the first motives in the piece. Here, Serrano greatly varies the textures through combining different instruments into chamber settings and occasionally interrupting the material with one of the main, declamatory motives or bringing in a large group of instruments, thus making the music sound suddenly louder, thicker, and fuller. The music winds into a passage very similar to the first peak moment in the first movement, and then continues to simmer down into the beginning texture, and segues into the final movement, which share the same title as the first movement. The music builds in a similar manner, and makes for a very exciting ending, but also symbolizing the cyclic nature of a man's life as he develops a specific routine that he repeats everyday.

University of Alberta Symphonic Wind Ensemble
Dr Angela Schroeder, Conductor

Flute
MaryGrace Johnstone
Jessica McMillan
Phillipe de Montigny
Aleah Wielinga

Oboe
Graeme Armstrong
Christa Eriksson
Yuumi Currah

Bassoon
Matt Nickel
Erin Bodnar

Clarinet
Cathryn Beck
Edward Davies
Carly Loewen
Christopher Mann
Ellie Neufeld
Rachel Soong
Kim Shire
Mary Zhou

Saxophone
Jayson Erickson
Gavin Goodwin
Justin Massey
Emily Schultz
Megan Teha
Stephen Lewis

Trumpet
Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horn
Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombones
David Galloway
Craig Goueffic
Maureen Murray
Catherine Woodruff

Euphonium
Amy Beinert
Tim Lenk

Tuba
Ray Basaraba
Kathryn Jenkins
Sidney M'sahel

Percussion
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

Harp
Victoria Burgess

Piano/Celeste
HyeJin Lee

Graduate Assistants
Taina Lorenz, Dan Sabo

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

The University of Alberta Symphonic Wind Ensemble

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. Most recently the Wind Ensemble were invited performers for the College Band Directors National Association Conference in Reno, NV. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

Dr Angela Schroeder, Conductor

A native of Calgary, Dr Angela Schroeder completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

University of Calgary Wind Ensemble
Glenn D Price, conductor

Flute
Kristin Clements*
Jayda Farmer
Amanda McArthur
Matthew McGuigan*

Oboe
Breanne Hannaford
Emily Marasco
Amber Torguson*

Clarinet
Josh Burton
Raissa Fahlman
Caitlin Grant
Andrew Morrow*
Krishan Power
Adrianna van Leeuwen
Chloe Wong

Bassoon
Alicia Bots*
Robyn Phillips
Heather Gamber (contra)

Saxophone
Steve McNeilly
Devon Munro*
Evan Rothery
Kristin Evans
Christian Sarile

French Horn
Jordanna Branham
Sam Brunton
Kaitlin Marasco
Brittany Welsh*

Trumpet
Jonathan Craik
Nicole Drescher
Stephen Fong
Leanne Paisley*+
Shaun Smith

Trombone
Greg Burns*
Neil Forsyth
Brant Melchin

Euphonium
Joel Balzun
Jordan Ganchev*

Tuba
Stephen Hilton
Casey McClary*

Percussion
Braydon Gordon
Danielle Harvey
Alex Leslie
Jessica Murdoch
Rachelle Noble
Graham Siddall*

Piano
Joel Balzun

Bass
Erin McLeod

* *denotes section leader*
+ *denotes Concertmaster*

UCWE Executive
Concertmaster - *Leanne Paisley*
Planning Council - *Leanne Paisley, Jordan Ganchev, Nicole Drescher, Raissa Fahlman*
Librarian/Manager - *Andrew Morrow*
Clinics - *Danielle Harvey, Leanne Paisley, Robyn Phillips*
Audience Development - *Jordan Ganchev, Raissa Fahlman, Sean Smith, Danielle Harvey*
Posters - *Kristin Clements, Alex Leslie*
Program Notes - *Joel Balzun*
Program Design - *Amanda McArthur*
Tickets - *Nicole Drescher*
CD Sales - *Caitlin Grant, Brant Melchin*

The University of Calgary Wind Ensemble

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments and the University and is internationally recognized as one of the finest groups of its kind. Following a philosophy of assigning one player per part and adopting flexible instrumentation according to the composer's intentions, the full ensemble of approximately 44 players is a soloistic and virtuoso orchestra performing chamber music, selected transcriptions, concerti, and original full ensemble repertoire spanning five centuries.

The ensemble performs four concerts on campus per season as well as appearing regularly in local school concerts and as special guest artists for conferences, festivals, and special events.

Under the direction of Dr. Glenn D. Price, the UCWE has earned great critical acclaim for their performances, recordings, and broadcasts. The ensemble's nine published CDs on five commercial labels have made a significant contribution to the field, as well as establishing the UCWE as one of the principal international leaders for musical sensitivity, technical polish, and innovative programming. Touring has been a regular feature of the ensemble's activities covering Canadian locations such as Montreal, Toronto, Winnipeg, Regina, Edmonton, and Vancouver plus numerous appearances in the U. S. Highlights include performances at the 1999 WASBE Conference in California, as well as Colorado and Texas for the National Conferences of CBDNA in 1995 and 2001.

Dr Glenn D Price, Conductor

Dr Glenn D Price is recognized as one of the leading international conductors of today. He has conducted in over 20 countries on five continents, covering the gamut from professional chamber players to 450 piece string orchestra, symphony orchestras and wind ensembles to mass bands of over 1500 musicians.

He is best-known as a major authority on music for wind groups and in this capacity he has appeared as featured conductor for many professional organizations. These include the World Association for Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA), the American Bandmasters Association (ABA), the MidWest Clinic, the Music Educators National Conference (MENC), the Encontro Latino Americano (Brazil), the Shizuoka Festival (Japan), the British Association for Symphonic Bands and Wind Ensembles (BASBWE) and others. Dr. Price has conducted many renowned soloists, such as Evelyn Glennie, Christian Lindberg, Ney Rosauro, Jens Lindemann, Alain Trudel, Roger Webster, Rick Todd, John Marcellus, Simone Rebello and Michael Burritt.

As a Professor of Music at the University of Calgary, he developed the Wind Ensemble into an organization of international prominence. Their nine cds on five commercial labels have been heralded for their technical precision and musical artistry. They are heard regularly on radio and serve as performance models for ensembles worldwide. Conference performances at such events as WASBE and CBDNA in addition to their Canadian guest appearances at the Esther Honens International Piano Competition and Celebrity Series in Calgary, plus the Cantando (Edmonton), MusicFest (Calgary, Edmonton, Winnipeg), OBA (Toronto) and Rocky Mountain (Banff) Music Festivals, have brought great acclaim and a wide audience.

A graduate of the Eastman School of Music, he pursued further conducting studies at the Toho Gakuen School of Music in Japan and the Tanglewood Music Centre in the U.S. as well as in Europe and Russia. A noted percussionist, he has performed with the Canadian Opera Company, National Ballet, Calgary Philharmonic and Alberta Ballet as well as numerous contemporary music ensembles. He recently recorded Ney Rosauro's Concerto for Timpani, at the invitation of the composer.

Dr Price has devoted much of his life in service to the profession and the training of young conductors. As a renowned pedagogue he has led conducting symposia throughout Europe, Asia and the Americas. His students now occupy leading positions in Canada, the U.S. and around the world. Following six years on its Executive Board, he was elected to the post of President of WASBE, dedicated to the improvement of all aspects of the profession.

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DEPARTMENT OF
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Music

In Recital

Andrew Sims, piano

Tuesday, April 6, 2010 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

Program

Piano Variations (1930)	Aaron Copland (1900-1990)
Harmonies poétiques et religieuses (1847) III. Bénédiction de Dieu dans la Solitude	Franz Liszt (1811-1886)

Intermission

Piano Sonata in G Major, D. 894 (1826)	Franz Schubert
I. Molto moderato e cantabile	(1797-1828)
II. Andante	
III. Menuetto:Allegro moderato	
IV. Allegretto	

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Sims.

Mr Sims is a recipient of a Beryl Memorial Award (Graduate).

Reception to follow.

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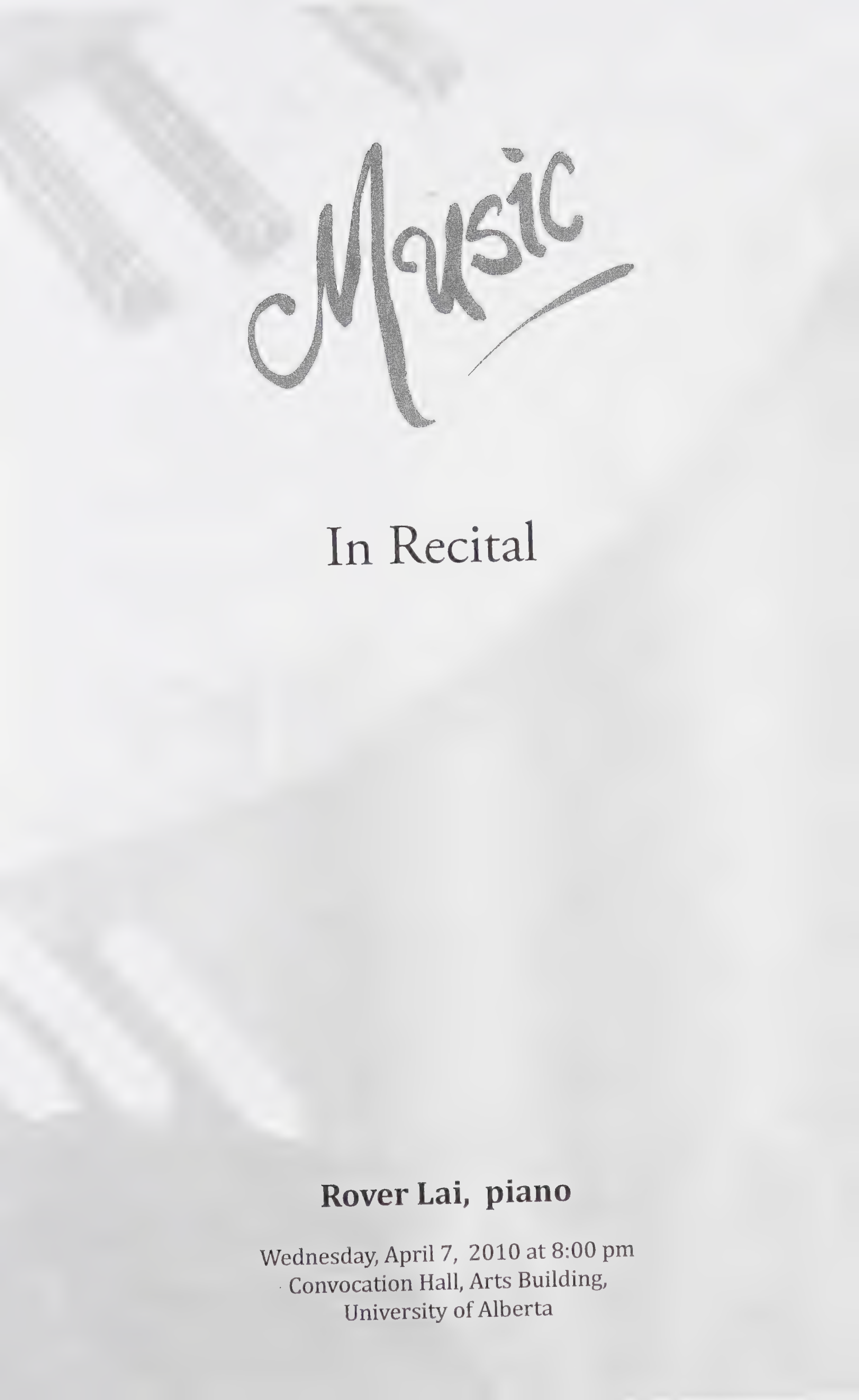

Music

In Recital

Rover Lai, piano

Wednesday, April 7, 2010 at 8:00 pm
Convocation Hall, Arts Building,
University of Alberta

Program

Sonata in C Minor, K. 457 (1784) — Wolfgang Amadeus Mozart
(1756 – 1791)

I. Molto Allegro
II. Adagio
III. Allegro assai

Suite, Op. 14 (1916) — Béla Bartók
(1881 – 1945)

I. Allegretto
II. Scherzo
III. Allegro molto
IV. Sostenuto

Intermission

Davidsbündlertänze, Op. 6 (1837) — Robert Schumann
(1810 – 1856)

Heft 1
I. Lebhaft
II. Innig
III. Mit Humor
IV. Ungeduldig
V. Einfach
VI. Sehr rasch
VII. Nicht schnell
VIII. Frisch
IX. Lebhaft
Heft 2
I. Balladenmäßig – Sehr rasch
II. Einfach
III. Mit Humor
IV. Wild und lustig
V. Zart und singend
VI. Frisch
VII. Mit gutem Humor
VIII. Wie aus der Ferne
IX. Nicht schnell

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Lai.

Mr Lai is a recipient of a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship--Master's, a Walter H Johns Graduate Fellowship, and a Beryl Barns Memorial Award (Graduate).

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The University of Alberta Department of Music presents:

CONCERT CHOIR

SPRING CONCERT

Evelyn Grieger, Conductor

Friday, April 9, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
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UNIVERSITY OF ALBERTA

PROGRAM

Ave verum corpus	William Byrd (1543-1623)
Tenebrae factae sunt	*Ramona Luengen (b. 1960)
Mirjam Frank, alto soloist	
Bogoroditse Devo, from *All-night Vigil* (*Vsenoshchnoye bdeniye* op. 37)	Sergei Rachmaninoff (1873-1943)
Kimberley Taylor, conductor	
Abendlied	Josef Rheinberger (1839-1901)
In beauty may I walk	Jonathan Dove (b. 1959)
Who knows where the Seasons Go?	*Larry Nickel (b. 1952)
Jennifer Lee, piano	
Cantate Domino	Z Randall Stroope (b. 1953)
Alesha Bogdan, soprano soloist	

Intermission

Zigeunerlieder, Op. 103 He, Zigeuner Wißt ihr, wann mein Kindchen Brauner Bursche Röslein dreie in der Reihe Kommt dir manchmal Weit und breit schaut niemand Rote Abendwolken ziehn	Johannes Brahms (1833-1897)
Erica Sorensen, piano	
Love Songs for Springtime The Despairing Lover The Bailiff's Daughter	*Paul Halley (1952)
Bryan LeGrow, piano	

Feller from Fortune, arr. *Harry Somers
from *5 Songs of the Newfoundland Outports* (1925-1999)

Danielle Germain, piano

Steal Away arr. *Gary Ewer (b. ?)

Kimberley Taylor, conductor
Jennifer Lee, piano

*denotes Canadian composer

University of Alberta Concert Choir, 2009–2010
Conductor: Dr Evelyn M Grieger
Assistant Conductor: Kimberley Taylor
Accompanists: Danielle Germain, Jennifer Lee, Bryan LeGrow, Erica Sorensen

Soprano I
Alesha Bogdan
Aly Carigan
Isabel Davis
Olivia Garland
Danielle Germain
Gianna Read
Ashley Rees
Kimberley Taylor

Soprano II
Kaylee Rudiger
Megan Ruggles
Amber Schneider
Amy Stewart
Leigh Walbaum

Alto I
Ellen Clark
Sabrina Fok
Kiersten Hawthorn
Sandra Kim
Krista Milani
Audrey Mo
Morgan Nadeau
Olivia Ruschkowski
Erica Sorensen
Jennifer Vandermeer

Alto II
Nafiseh Dadgoster
Mirjam Frank
Kelly Kim
Jennifer Lee
Daria Storoshchuk

Tenor
Louis Bouchier
Douglas Friesen
Jesse Orjasaeter

Baritone
Daniel Belbas
Harlan Bertolin
Bryan LeGrow
Brent Pancheshen

Bass
Jeremy Doody
Corey Smith

Texts and Translations

Ave Verum Corpus

Ave verum corpus
natum de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.
O dulcis, o pie,
o Jesu, fili Mariae,
miserere mei.

Hail the true body
born of the Virgin Mary:
who truly suffered and was sacrificed
on the cross for the sake of man:
from whose pierced flank
flowed water and blood:
be a foretaste for us
in the trial of death.
O sweet, O gentle,
O Jesus, son of Mary,
have mercy on me.

Tenebrae factae sunt

Tenebrae factae sunt, dum crucifixissent Jesum Judaei:
et circa horam nonam exclamavit Jesus voce magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite, emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.

Darkness came over the earth when the Jews did crucify Jesus;
And around the ninth hour Jesus exclaimed in a loud voice:
"My God! Why hast Thou forsaken me?"
And inclining His head, He gave up the spirit.
Jesus, exclaiming in a loud voice, said:
"Father, into Thy hands I commend My spirit."

Bogoroditze Devo

Bogoroditse Devo, raduisya,
Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.

Rejoice, O Virgin Mother of God,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our souls.

Abendlied (Luke 24:29)

Bleib bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

Abide with us, for evening is coming,
and the day will soon be over.

In beauty may I walk

(anon. from the Navajo)
translated by Jerome K. Rothenberg

In beauty may I walk,
All day long may I walk,
Through the returning seasons,
May I walk.
Beautifully will I possess again
Beautifully birds,
Beautifully will I posses again,
Beautifully joyful birds.

On the trail marked with pollen may I walk,
With grasshoppers about my feet may I walk.
With dew about my feet.
With beauty before me,
With beauty behind me,
With beauty above me,
With beauty all around me,
It is finished in beauty, Ah!

Who Knows Where the Seasons Go?

(Ecclesiastes)
Who knows where the wind blows?
to the north, to the south – round and round it goes.

Who knows where the seasons go
Spring, Summer, Fall, Winter snow.
I will go on Singing
I go on singing through the joy and sorrow,
for I know that perfect Love endures,
and there will be tomorrow

From the womb of our birth,
we will return to the earth,
and the spirit to the One.

I know where the river flows,
through the mountains to the sea,
on and on it goes.
I know where the spirit goes
when day is done,
I'm going home to the One.

Cantate Domino

Cantate Domino canticum novum.
Adorate Dominum in atrio sancto eius.

Sing to the Lord a new song!
O worship the Lord
in the beauty of holiness

Zigeunerlieder, op. 103

(Hungarian folksongs, translated by Hugo Conrat)

1. He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

1. Hey, gypsy, sound your strings!
Play the song of the faithless girl!
Make the strings weep and moan in sad despair
Till hot tears moisten these cheeks!

3. Wißt ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süßes Mündchen
Scherzt und lacht und küßt.
Schätzelein,
Du bist mein,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Wißt ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schätzelein,
Du bist mein,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

5. Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csardas-Melodie beginnt,
Küßt und hertz sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, daß es klingt.

6. Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädel geht, is kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

3. Do you know when my little girl
Is at her loveliest?
When her sweet little mouth
Jokes and laughs and kisses.
Sweetheart,
You are mine,
Tenderly
I kiss you,
Dear heaven made you
For me alone!

Do you know when my beloved
Pleases me most?
When he holds me
In his arms' embrace.
Sweetheart,
You are mine,
Tenderly
I kiss you,
Dear heaven made you
For me alone!

5. A swarthy lad leads his lovely
Blue-eyed lass to the dance,
Boldly clashes his spurs together,
A czárdás melody begins,
He kisses and hugs his sweet little dove,
Turns her, leads her, exults and leaps;
Throws three shining silver florins
That make the cimbalom ring.

6. Three little red roses bloom side by side,
It's no crime for a lad to visit his lass!
Dear God, if that were a crime,
This fair wide world would long ago have ceased to exist,
Staying single would be a sin!

The loveliest town in Alföld is Kecskemét,
Where many smart and nice girls live!
Friends, find yourselves a young bride there,
Win her hand and set up house,
Drain beakers of joy!

7. Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Was du einst mit heil'gem Eide
Mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

7. Do you sometimes recall,
My sweetest,
What you once pledged to me
With a sacred oath?
Do not deceive me, do not leave me,
You do not know how much I love you,
Love me as I love you,
And God's grace will pour down on you!

9. Weit und breit schaut niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz der soll mich lieben allezeit,
Soll mich küssen, umarmen und herzen in Ewigkeit.

9. No one looks at me for miles around,
And if they hate me, what do I care?
My sweetheart alone shall love me always,
Shall kiss, embrace and cuddle me for evermore.

Kein Stern blickt in finsterer Nacht;
Keine Blum mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen, Sternenschein,
Die mir leuchten so freundlich, die blühen nur mir allein.

No star shines in the dark night;
No flower covers me in fragrant splendour.
Your eyes to me are flowers and starlight,
They beam on me fondly, they blossom for me alone.

11. Rote Abendwolken ziehn
Am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb,
Das Herze brennt;
Himmel strahlt in glünder Pracht
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

11. Red evening clouds drift
Across the sky;
My heart burns longingly
For you, my love;
The sky's ablaze in glowing glory
And night and day I dream
Solely of my sweet love.

Love Songs for Springtime

1. The Despairing Lover (William Walsh)

Distracted with care, for Phillis the fair;
Since nothing could move her,
Poor Damon, her lover, Resolves in despair,
No longer to languish, nor bear so much anguish;
But, mad in his love, To a precipice goes;
Where, a leap from above Would soon finish his woes.

When in rage he came there, Beholding how steep
The sides did appear, And the bottom how deep;
His torments projecting, And sadly reflecting,
That a lover forsaken A new love may get;
But a neck when once broken, Can never be set:
And that he could die Whenever he would;
But, that he could live But as long as he could;

How grievous soever The torment might grow,
He scorned to endeavour to finish it so.
But bold, unconcerned At thought of the pain,
He calmly returned to his cottage again.

2. **The Bailiff's Daughter of Islington** (Anon.)

There was a youth and a well-loved youth,
And he was an esquire's son,
He loved the bailiff's daughter dear,
That lived in Islington.
But she was coy, and she would not believe
That he did love her so,
No, nor at any time she would any countenance to him show.
But when his friends did understand
His fond and foolish mind,
They sent him up to fair London,
An apprentice for to bind.

And when he had been seven long years,
His love he had not seen;
"Many a tear have I shed for her sake
When she little thought of me."
All the maids of Islington
Went forth to sport and play;
All but the bailiff's daughter dear;
She secretly stole away.
She put off her gown of grey,
And put on her piggish attire,
She is up to fair London gone,
Her true-love to require.

As she went along the road,
The weather was hot and dry,
There was she aware of her true-love,
At length came riding by,
She stept to him as red as a rose,
And took him by the bridle-ring:
"I pray you kind sir, give me one penny,
To ease my weary limb."
"I pri-thee, sweetheart, canst thou tell me
Where that thou wast born?"
"At Islington, kind sir," said she,
"Where I've had many a scorn."

"I pri-thee, sweetheart, canst thou tell me
Whether thou dost know
The bailiff's daughter of Islington?"
"She's dead, sir, long ago."
"Then will I sell my goodly steed,
My saddle and my bow;

I will into some far country,
Where no man doth me know."
"Oh stay, Oh stay, though goodly youth!
She's alive, she is not dead;
Here she standeth by thy side,
And is ready to be thy bride!"
"Oh farewell grief, and welcome joy,
Ten thousand times and o'er!
For now I have seen my own true-love,
That I thought I should see no more."

Feller From Fortune (text collected by K. Peacock)
1. There's lots of fish in Bonavist' harbour,
Lots of fish right in around here,
Boys and girls are fishin' together,
Forty-five from Carbonear.

Refrain:
Catch ahold this one, catch ahold that one,
Swing around this one, swing around she,
Dance around this one, dance around that one,
Diddle-dum this one, diddle-dum dee.

2. Sally is the pride of Cat Harbour,
Ain't been swung since last year-ear,
Drinkin' rum and wine and cassis
What the boys brought home from St. Pierre.

3. Sally goes to church ev'ry Sunday
Not for to sing nor for the hear-ear,
But to see the feller from Fortune
What was down here fishin' the year.

4. Sally got a bouncin' new baby.
Father said that he didn' care-are,
'Cause she got that from the feller from Fortune
What was down here fishin' the year here.

5. Uncle George got up in the mornin',
He got up in a 'ell of a tear,
And he ripped the arse right out of his britches,
Now he's got ne'er pair to wear.

6. There's lots of fish in Bonavist' Harbour,
Lots of fishermen in around here;
Swing your partner Jimmy Joe Jacobs,
I'll be home in the spring of the year.

Steal Away
Steal away, steal away, steal away to Jesus.
Steal away, steal away home;
I ain't got long to stay here.

1. My Lord, He calls me, He calls me by the thunder;
The trumpet sounds within-a my soul;
I ain't got long to stay here.

2. Green trees are bending, Poor sinners stand a-trembling;
The trumpet sounds within-a my soul;
I ain't got long to stay here.

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster
Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

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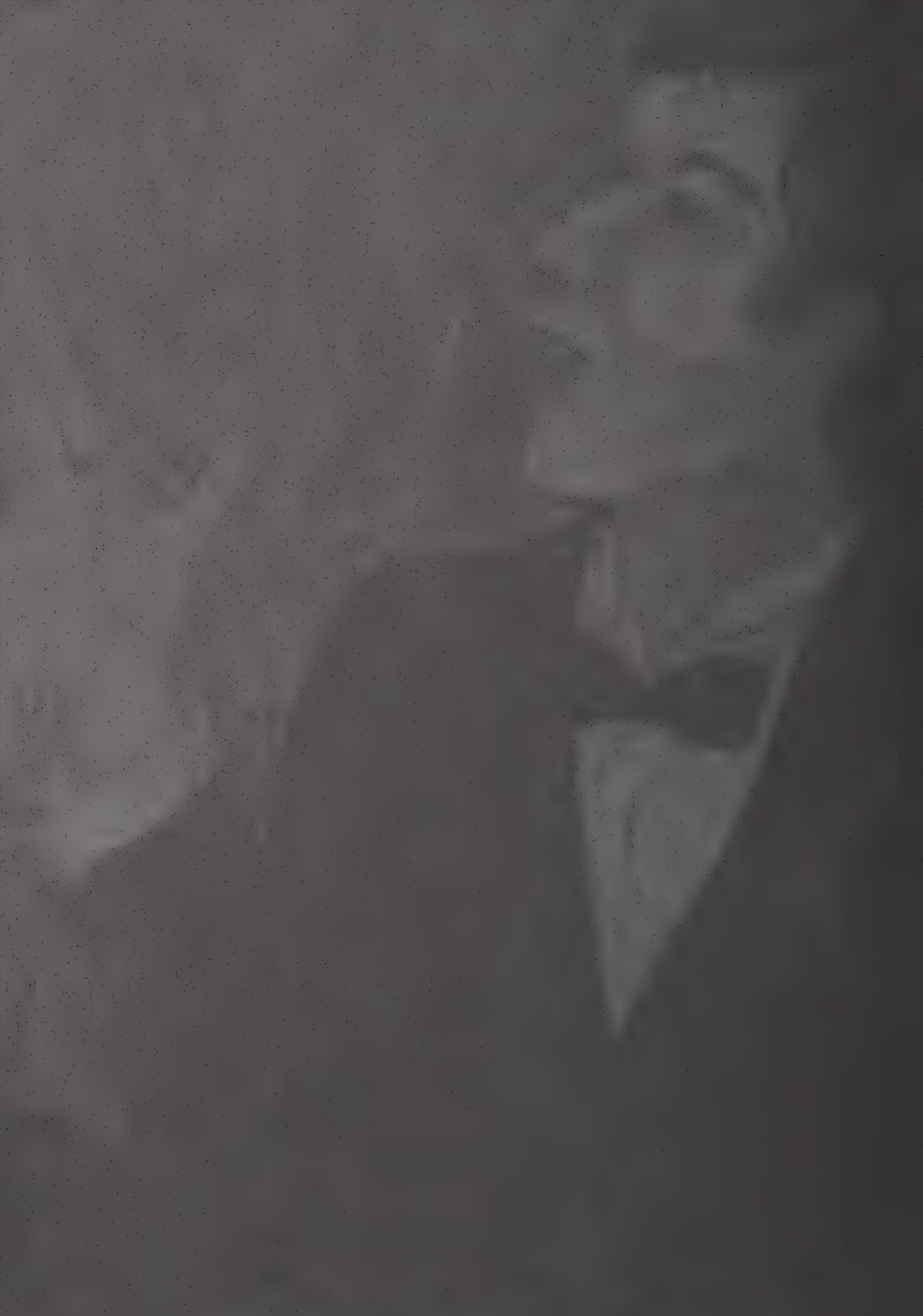

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BEGONE DULL CARE!

And Other Interpretations Of Peace

10 April 2010

Featuring: The [illegible]
Junior Choir, Graduate
Recital Choir and
Orchestra, [illegible]
and [illegible]

Free Admission [illegible] pm
[illegible] Timothy's Anglican Church

Graduate Conducting Recital
Conducted by [illegible]

Begone Dull Care!

Meghan Rayment | conductor |
Master of Music Choral
Conducting Recital
April 10, 2010, 2:00 p.m.
St. Timothy's Anglican Church

Selections from Friday Afternoons, Op 7 | Benjamin Britten (1913-1976) |

1. Begone, dull care!
3. Cuckoo!
5. A New Year Carol
8. Fishing song

All-City Junior Choir
Erica Sorensen, piano

Zefiro torna
| Claudio Monteverdi (1567-1643) |

Gebet | Franz Schubert (1797-1828) |

Graduate Recital Choir
Soloists: Eve Richardson, soprano;
Natalie Rayment, alto;
Russell Ault, tenor;
Jacques Arsenault, bass
Denis Arseneau, piano

Pie Jesu | Gabriel Fauré (1845-1924) |
| arr. Doreen Rao (b. 1946) |

The Corn Song
| Gustav Holst (1874-1934) |

Over the Water to Charlie
| arr. Franz Joseph Haydn (1732-1809) |

All-City Junior Choir
Emilie-Anne Neeland, violin;
Julian Savaryn, cello;
Erica Sorensen, piano

Intermission

Al Shlosha D'Varim
| Allan E. Naplan (b. 1972) |

Zion's Walls
| Aaron Copland (1900-1990) |

All-City Junior Choir
Erica Sorensen, Piano

Te Deum Hob. XXIIIc:2
| Franz Joseph Haydn (1732-1809) |

Für die Kaiserin Marie Therese
Graduate Recital Choir and Orchestra

Song for Peace
| Diane Loomer (b. 1940) |

All-City Junior Choir and
Graduate Recital Choir
Denis Arseneau, piano

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Meghan Rayment.

Meghan Rayment is the recipient of two Beryl Barnes Memorial Graduate Scholarships, a John and Logie Drew Graduate Scholarship, a Graduate Teaching Assistantship, and a Queen Elizabeth II Graduate Scholarship at the Master's Level.

Texts and Translations

Selections from Friday Afternoons

1. Begone Dull Care! (anonymous, 17th century)

Begone, dull care! I prithee be gone from me!
Begone, dull care! You and I shall never agree.
Long time hast thou been tarrying here and fain thou would'st me kill,
But, i' faith, dull care, thou never shalt have thy will.

Too much care will make a young man turn grey,
And too much care will turn an old man to clay.
My wife shall dance and I will sing, and merrily pass the day,
For I hold it one of the wisest things to drive dull care away.

3. Cuckoo (Jane Taylor)

Cuckoo, Cuckoo,
What do you do?
"In April I open my bill;
In May I sing night and day;
In June I change my tune;
In July far, far I fly;
In August away I must."
Cuckoo, Cuckoo, Cuckoo!

5. A New Year Carol (anonymous)

Here we bring new water from the well so clear,
For to worship God with, this happy New Year.
Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles that do shine.

Sing reign of Fair Maid, with gold upon her toe,
Open you the West Door, and turn the Old Year go.
Sing reign of Fair Maid, with gold upon her chin,
Open you the East Door, and let the New Year in.

8. The Fishing Song (Izaak Walton)

Oh, the gallant fisher's life, It is the best of any!
'Tis full of pleasure, void of strife, And 'tis belov'd of many;
Other joys, are but toys; Only this lawful is,
For our skill, breeds no ill, But content and pleasure.

In a morning up we rise, Ere Aurora's peeping,
Drink a cup to wash our eyes, Leave the sluggard sleeping;
Then we go to and fro, With our knacks at our backs,
To such streams, as the Thames, If we have the leisure.

If the sun's excessive heat, Makes our bodies swelter,
To an osier hedge we get For a friendly shelter:
Where in a dyke, perch or pike, Roach or dace, we go chase
Bleak or gudgeon, without grudging; We are still contented.

Zefiro Torna (Francesco Petrarca)

Zefiro torna, e’ l bel tempo rimena,
e i fiori e l’erbe, sua dolce famiglia,
e garir Progne e pianger Filomena,
e primavera candida e vermiglia.
Ridono i prati, e‘l ciel si rasserena;
Giove s’allegra di mirar sua figlia;
l’aria e l’acqua e la terra è d’amor piena;
ogn’ animal d’amar si riconsiglia.

Ma per me, lasso, tornano i più gravi sospiri,
che dal cor, profondo tragge
quella ch’al ciel se ne portò le chiavi;
e cantar augelletti e fiorir piagge,
e‘n belle donn’ onesti atti e soavi
sono un deserto, e fere aspre e selvagge.

Zephyr Returns

Zephyr returns bringing back the fair weather,
And the flowers and grasses, its sweet family;
Procne twitters and Philomela cries,
And the spring wears white and vermilion.
The meadows laugh, and the sky brightens;
Jupiter rejoices at the sight of his daughter;
The air, water, and earth are full of love;
Every creature turns again to love.

But alas, to me return the heaviest sighs,
drawn from the depths of my heart
By the one who spirited its keys away
to the heavens
The singing birds and flowering plains
And the virtuous acts of gracious women
Are like a desert, and like fierce and
wild beasts.

Gebet (Friedrich de la Motte Fouqué)

Du Urquell aller Güte,
Du Urquell aller Macht,
Lindhauchend aus der Blüte,
Hochdonnernd aus der Schlacht,
Allwärts ist dir bereitet

Ein Tempel und ein Fest,
Allwärts von dir geleitet,
Wer gern sich leiten läßt.

Du siehst in dies mein Herze,
Kennst seine Lust und Not,
Mild winkt der Heimet Kerze,
Kühn ruft glorwürd' ger Tod.

Mit mir in eins zusammen
Schlingt hier sich Kindes Huld
Und draußen leuchten Flammen
Abbrennend Schmach und Schuld.

Bereit bin ich zu sterben
Im Kampf der Ahnen wert,
Nur sicher' vor Verderben
Mir Weib und Kind am Herd.

Dein ist in mir die Liebe,
Die diesen beiden quillt,
Dein auch sind mut'ge Triebe,
Davon die Brust mir schwillt,

Kann es sich mild gestalten,
So laß es, Herr, geschehn,
Den Frieden fürder walten
Und Sitt' und Ruh bestehn.

Wo nicht, so gib zum Werke
Uns Licht in Sturmesnacht,
Du ew'ge Lieb' und Stärke,
Dein Wollen sei vollbracht.

Wohin du mich willst haben,
Mein Herr, ich steh' bereit
Zu frommen Liebesgaben,
Wie auch zum wackern Streit.

Dein Bot' in Schlacht und Reise,
Dein Bot' im stillen Haus,
Ruh' ich auf alle Weise
Doch einst im Himmel aus.

Prayer

You source of all goodness,
You source of all power,
You breathe the blossom's gentle breath,
You roar the battle's rolling thunder.

Everywhere are prepared for you
A temple and a feast,
Everywhere are led by you those
Who gladly want to be led.

You see into this heart of mine,
You know its joy and pain,
A candle from home beacons gently,
A glorifying death calls daringly.

I am here infused
With a child's worship and love,
And outside flames are glowing
That burn disgrace and guilt.

I am willing to die in a fight
Worthy of ancestor's pride,
Only protect from perdition
By the hearth my wife and my child.

Yours is the love within me
That towards those two does crest,
Yours too the daring instincts
That do swell my breast.

If it can be done with tender care,
Then let it happen, Lord,
That peace may reign,

And order and quiet remain.
Where that cannot be, guide our work
With light in stormy night,
You, the eternal love and might.
Your will shall be done.

Wherever you want me to go,
I stand at the ready my Lord!
To offer pious gifts of love,
Or to bravely enter a fight.

Your envoy in battle and abroad,
Your envoy in a quiet home,
I surely find my reward,
A rest in a heavenly realm.

Pie Jesu

Pie Jesu, Domine,
Dona eis requiem,
Sempiternam requiem.

Merciful Jesus

Merciful Lord Jesus,
Grant them rest,
Eternal rest.

The Corn Song
(John Greenleaf Whittier)

Through vales of grass and meads of flow'rs,
Our ploughs their furrows made,
While on the hills the sun and show'rs
Of changeful April play'd:
We dropp'd the seed o'er hill and plain
Beneath the sun of May,
And frighten'd from our sprouting grain
The robber crows away.
All through the long bright days of June
Its leaves grew green and fair,
And waved in hot midsummer's noon
It's soft and yellow hair;
And now with autumn's moonlit eves,
Its harvest time has come,
We pluck away the frosted leaves
And bear the treasure home.

Wher'er the wide old kitchen hearth
Sends up its smoky curls,
Who will not thank the kindly earth
And bless our farmer girls.
Then shame on all the proud and vain
Whose folly laughs to scorn,
The blessing of our hearty grain,
Our wealth of golden corn.

Al Shlosha D'Varim
(Pirkei Avot [Mishnah])

Al shlosha d'varim haolam kayam,
Al haemet v'al hadin v'al hashalom.

The World is Sustained

The world is sustained by three things,
By truth, by justice, and by peace.

Over the Water to Charlie (Sigismund Neukomm)

My loyal heart is light and free,
I feel it beating rarely.
Come haste with me o'er land and sea,
To welcome home Prince Charlie.
We'll over the water, we'll over the sea,
We'll over the water to Charlie,
Come weal, come woe, we'll gather and go,
And live or die wi' Charlie.

Oh! I lo'e weel my Charlie's name,
Though some there be that abhor him;
But O to see auld Nick gang hame
Wi' Charlie's foes before him.
We'll over the water, ...

I swear by moon and stars so bright,
And sun that glances early,
If I had twenty thousand lives,
I'd gi'e them a' to Charlie.
We'll over the water, ...

Zion's Walls (Revivalist Song)

Come fathers and mothers come,
Sisters and brothers come,
Join us in singing the praises of Zion.

O fathers don't you feel determined
To meet within the walls of Zion,
We'll shout and go round the walls of Zion.

Te Deum

Te Deum laudamus,
Te Dominum confitemur.
Te aeternum Patrem,
Omnis terra venerator.
Tibi omnes Angeli,
Tibi caeli et universae Potestates,
Tibi Cherubim et Seraphim,
Incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
Majestatis gloriae tuae."

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numberus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
Sancta confitetur Ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu rex gloriae, Christe.

Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus homminem,
Non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
Aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
In gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni,
Quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
Et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum,
Et in saeculum saeculi.
Dignare, Domine, die isto
Sine peccato nos custodire.

Miserere nostri, Domine,
Miserere nostri.
Fiat misericordia tua, Domine, super nos,
Quemadmodum speravimus in te.
In te, Domine, speravi:
Non confundar in aeternum.

Te Deum

We praise you, God:
We acknowledge you as Lord.
All the earth venerates you
As the eternal father.
To you all the angels,
To you the heavens and all the powers:
To you the cherubim and seraphim
Sing with unending voice:
"Holy, Holy, Holy
Lord God of hosts.
Full are the heavens and earth
Of the majesty of your glory."

The glorious chorus of Apostles praises you,
The praiseworthy number of prophets praises you,
The white-robed army of martyrs praises you.
The holy Church gives witness to you
Throughout the whole world
As the Father of immense majesty;
Your true and only Son who is to be worshipped,
And also the Holy Spirit, the Paraclete.

O Christ, you are the king of glory.

You are the eternal son of the Father.
Undertaking to liberate humanity,
You did not dread the womb of the Virgin.
By overcoming the sting of death,
You opened the kingdom of heaven to believers.
You sit at the right hand of God,
In the glory of the father.
We believe you will come as judge.

Therefore we ask you, assist your servants,
Whom you have redeemed by your
precious blood.

Make them to be numbered among the holy ones
In eternal glory.

Save your people, Lord,
And bless your inheritance.
And rule them, and lift them up into eternity.
We bless you every day;
And we praise your name for ever,
And throughout all ages.
Deign to keep us, O Lord,
Without sin this day.
Have mercy on us, O Lord,

Have mercy on us.
May your mercy be upon us, O Lord,
Since we have hoped in you.
I have hoped in you, O Lord:
May I not be confounded for ever.

Song for Peace (Allister MacGillivray)

Gentle lady, gentle man.
May I speak that you might understand?
I've been thinking we've been rather blind.
Let us leave ev'ry difference behind.

Cast your nets on these waters,
Your line on the sea,
Your sights on horizons wherever you please
For together we'll weather the tide
that prevails
With the sun on our shoulders, the wind
in our sails.

Those who suffer, those who cry,
Call to brothers and friends to come by
For 'tis certain united we stand,
Side by side, arm in arm, hand in hand.

Little children know the way.
They spend life dream by dream, day by day.
And by nature they seem to imply
We must love and just never ask why.

Ensemble Members

All-City Junior Choir

Shevana Au Yang
Sylvana Au Yang
Breanna Beeler (All-City Children's Choir)
Shriya Chamarty
Emily Cortes
Everett Denman
Kevin Diep
Kody Diep
Jennifer Fang
Melanie Gallagher
Brianna Helm
Jaden Ho
Suzie Holmes
Rita Huang
Elizabeth Kwong
Leeying Lau
Brianna Leslie
Haylie Martin
Emily Ng
Alvin Pang
Arina Pang
Jaida Robinson
Ethan Rocha
Justine Schultz
Vina Tse
Oaisa Yan
Evelyn Zhang (All-City Children's Choir)
Jiayi Zhang
Miriam Zuo

Graduate Recital Choir

Soprano

Maria Conkey
Brynn MacDonald
Natalie Rayment
Kimberley Taylor
Eve Richardson

Alto

Irene Apanovitch
Ruth Brodersen
Susan Farrell
Isabelle Gallant
Sarah Howe
Tammy-Jo Mortensen
Abra Louise Whitney

Tenor

Russell Ault
Chun Hung Chu
Ben Doleac
Sten Thomson

Bass

Jacques Arsenault
Leif Anderson
Ken Ferguson
Scott Garland
Colin Labadie

Graduate Recital Orchestra

Flute

Jessica MacMillan

Oboe

Christa Eriksson
Matt Jaffray

Bassoon

Matt Nickel

Horn

Michael Clark
Zachary Vogel

Trumpet

Sara Mills
Brian Moyer
Matthew Parsons

Timpani

Marcus Rayment

Violin 1

Deborah Chang
Emilie-Anne Neeland

Violin 2

Simon Fung
Cynthia Johnston
Marie Krejcar

Viola

Julia Hui
Darrell Soetart

Cello

Kathleen de Caen
Julian Savaryn

Bass

Robyn Reekie

Organ

Denis Arseneau

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL

Music of Today
Faculty Composers Concert

Saturday, April 10, 2010 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Still Life (Fuzzy Pink Music) (2010) Mark Hannesson, Scott Smallwood
Mark Hannesson and Scott Smallwood, small electronics

Memories, Dreams, Reflections (2010) Mark Hannesson
(b. 1968)
William Street, alto saxophone Mark Hannesson, live electronics

Whistling Through the Graveyard (2010) Mark Hannesson
Mark Hannesson, live electronics

Shadows for Maryanne (2010) Scott Smallwood
(b. 1969)
William Street, tenor saxophone Guillaume Tardif, violin
Don Ross, bass clarinet Scott Smallwood, computer

Intermission

Zut (2009) Andriy Talpash
(b. 1974)

Music for Alto Saxophone and Piano (2006) Howard Bashaw
(b. 1957)
I *Zing*
II *Steps Against*
III *Interlude, Opp. 1*
IV *Screens*
V *Interlude, Opp. 2*
VI *Riftroll*
William Street, alto saxophone Roger Admiral, piano

Loops: Five Shorts (2010) Howard Bashaw
I *Off-Tick Groove*
II *Waggishery*
III *Skater-Scatter*
IV *and what goes around . . .*
V *Off-Beat Skitter*

Transit Authority (2010) Scott Smallwood
William Street, alto saxophone Guillaume Tardif, violin
Don Ross, bass clarinet Roger Admiral, piano
Andriy Talpash, conductor (*Loops: Five Shorts*)

Originally from White Rock, British Columbia, Canadian composer **Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir.

Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage) Corey Hamm (Preludes Book I), Barbara Pritchard (Hosu) and Haley Simons (Preludes Book II). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions.

CD releases presenting only original compositions include: Hard Rubber, Hard Elastic (2008) Form Archimage (2004) and BASHAW (2000). With broadcasts occurring most notably on CBC's Two New Hours and The Signal, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and The Canadian Music Centre (CMC). He is also represented by AMP (www.artmusicpromotion.org).

Born in 1968 in Winnipeg, Manitoba, **Mark Hannesson** is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast.

He is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music.

He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level.

Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound, on the Sonus website and on the Modisti Netlable release, expansion sonora.

He is the co-director or the ElectroAcoustic Research Studios (EARS) and co-director of the Experimental Improvisation Ensemble (X42).

Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Andriy Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble.

Dr. Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

Roger Admiral coaches chamber music and works as a freelance musician at the Edmonton and Camrose campuses of the University of Alberta. A former member of the piano and percussion quartet Hammerhead Consort, Roger now plays in Kovalis Duo with Montreal percussionist Philip Hornsey. Other performance highlights include a concerto with New Music Concerts (Toronto) conducted by Robert Aitken, a recital with baritone Nathan Berg at Lincoln Center (New York City) and recitals at the Contemporary Polish Music Festival (Wroclaw). Roger's most recent recital in Camrose was recorded for broadcast on CBC Radio Two's program "*The Signal*".

Clarinetist **Don Ross** is the leader of Saint Crispin's Chamber Ensemble. On May 15 the group will appear in *Six Team League* along with five other ensembles playing the same six commissions across the country the same night. In the last while the group has appeared at New Music in New Places, New Works Calgary, Wednesdays at Winspear and CBC's Canada Live. Recently Don appeared as the Wolf in the ESO/ Magic Circle Mime Company's *Peter and the Wolf*, played with a hurdy-gurdy at North Country Fair, improvised with the Edmonton Art Ensemble and produced the multimedia *End of time project.* He currently plays with Swing Manouche and the Bellavia Dance company. Don also appears regularly as a soloist and orchestra player, most recently with the Edmonton and Prince George Symphonies and the Edmonton Opera. He is at the forefront of the Edmonton new music scene and is a frequent collaborator with Mile Zero Dance, the Tonus Vivus Society and the Boreal Electroacoustic Music Society. He is an Associate Composer of the Canadian Music Centre.

Don teaches at Alberta College Conservatory and The King's University College and he is much in demand as a clinician, adjudicator, conductor and composer. He holds music degrees from the Universities of Alberta and Toronto, as well as a Master's from Northwestern University in Chicago.

William Street joined the University of Alberta in 1988 as saxophone and chamber music professor and wind band conductor and is Associate Chair for Undergraduate Studies in the Department of Music. He graduated from the Conservatoire National de Bordeaux (Premier Prix and Prix de la Ville de Bordeaux), Northwestern University (D.M) and Catholic University (MMUS and BMUSED) and also holds the Certificat d'Aptitude, France's highest diploma for teaching in artistic disciplines. Professor Street has performed as saxophone soloist throughout Europe, North America, Japan and Thailand.

He has presented masterclasses and adjudicated at International festivals and schools such as: the Conservatoire National Supérieur de Musique et de Danse de Paris, The Royal College of Music in London, Mahidol University in Thailand, International Festivals in Russia and Ukraine and he has been a member of the European Saxophone University faculty. Street performs regularly with the Edmonton Saxophone Quartet and Edmonton's Improvisation Group Flux and tours internationally annually with the Quatuor International de Saxophones composed of colleagues from France, USA and Japan.

Violinist **Guillaume Tardif** was born in Quebec City, Canada in 1975. He is Associate Professor at the Department of Music, University of Alberta. A graduate of the Eastman School of Music, University of Rochester (DMA) and Conservatoire du Quebec (Premier Prix de Violon), Guillaume Tardif is active as a concert soloist, chamber musician, conductor, pedagogue, recording producer, and writer/arranger. He has toured extensively in Canada, the USA, Asia, South America, and Europe.

Music Events Survey

Please help us better understand our audience.

1 **The event you are attending occurs on what date and time?**

Date:		Time	

2 **Who is the main performer / ensemble?**

3 **Where did you hear about this event?**

Facebook		Twitter		Music website		Music poster

Radio		Newspaper		Word of mouth		Other

4 **What could we do to attract you to more events in the Department of Music?**

5 **Relative to other events you might attend, how do you feel about the price of this concert?**

Too expensive		About right		I'd pay more	

6 **What did you like best about this event?**

7 **What did you like least about this event?**

8 **Other comments?**

9 **Please rate these topics with an X :**

	Poor	Acceptable	Good	Excellent	Doesn't Apply
Performance					
Printed Programs					
Venue / Hall					
Seating					
Parking					
Public Transit					

This survey is online at www.music.ualberta.ca/events.cfm

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

CONCERT BAND

Wendy J Grasdahl, Conductor
Dan Sabo, Guest Conductor

Sunday, April 11, 2010 at 2:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Entry March of the Boyars, Op.17
Johan Halvorsen
(1864-1935)
Transcribed by Frederick Fennell

St. Florian Choral
in memoriam Anton Bruckner
Thomas Doss
(b.1966)

Court Festival
William P Latham
(b. 1917)
1. Intrada
2. Pavan
3. Galliard
4. "The Horses" Branle

Dan Sabo, Guest Conductor

Celebration Overture, Op. 61
Paul Creston
(1906-1985)

West Side Story (Selections)
Leonard Bernstein
(1918-1990)
arr. W J Duthoit

Intermission

Greek Folk Song Suite
Franco Cesarini
(b.1961)
1. O Charalambis
2. Stu Psiloriti
3. Vasilikos tha jino

Selections from The Danserye
Tielman Susato
(1551)
1. La Morisque
2. Bergerettearr. Patrick Dunnigan
3. Les quatre Branles
4. Fagot
5. Den Hoboecken dans
6. Ronde & Salterelle,
7. Ronde & Aliud
9. Pavane: La Battaille

Guest Performers: THE EDMONTON SACKBONE EXPRESS
Dr Eila Peterson, Director

Midway March
John Williams
(b.1932)
arr. James Curnow

Program Notes

Johan Halvorsen (1864–1935) was born in the historic Norwegian city of Drammen, twenty-five miles south of Oslo. He became interested in music at an early age, playing violin at seven, piccolo in the community band at 13, and later horn and cornet. Hoping to become a professional musician, he auditioned for the Oslo Second Brigade Band at 17 and was accepted in the percussion section as a triangle player. Paulo Sperati, the conductor of the 21-member band, was a competent Italian musician with a personal library of original and transcribed music that was far superior to that of the struggling amateur community bands. After two years with the Brigade Band, Halvorsen studied violin with Lindberg at the Stockholm Conservatory, became concertmaster with the Bergen Orchestra, studied with Adolf Brodsky in Leipzig and Cesar Thomson in Liege, and then returned to Norway in 1892. He conducted a theater orchestra in Bergen from 1892 to 1899, and was then appointed conductor of the National Theatre in Oslo, where he remained for nearly 30 years. Halvorsen was strongly influenced by Edvard Grieg, whose niece he married. Like Greig, Halvorsen was interested in Norwegian folk music. Much of Halvorsen's writing was in a romantic, nationalistic style.

Entry March of the Boyars (1895) is Halvorsen's most popular piece. While conducting the theater orchestra in Bergen, Norway, he was offered a teaching position in Bucharest, Romania. He began searching in an encyclopedia about information pertaining to Romania and stumbled across the boyars, who were privileged aristocracy. The following describes Halvorsen's inspiration for this composition:

> Got hold of an encyclopedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. "This would look good in the newspapers," I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it *The March of the Boyars*, and just when I had finished it, the same afternoon, Edvard Grieg came in. "Now, how are you doing? Already in full swing I see." He saw the manuscript on the piano, looked at it carefully and said: "That is good!"

Encouraged by Edvard Grieg, Halvorsen wrote out all of the parts in one night and premiered the work the next day with his theatre orchestra. Although flattered by the job offer and clearly intrigued by the boyars, Halvorsen decided to remain in Bergen. The *Entry March of the Boyars* depicts the ceremonial entrance of the boyar aristocrats in a theatrical setting. A solo clarinet softly introduces the regal theme. Instruments are added with time to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. A roll from the snare drum introduces and ends a reprise of the opening procession. **Frederick Fennell** (1914–2004) referenced the original orchestral score in this transcription for band.

Thomas Doss (b1966), composer and conductor, was born in Austria to a musical family. His education began with his parents, who were both professional musicians.. His formal study was at the Bruckner Conservatory in Linz, the Academy of Music in Vienna, the Mozarteum in Salzburg, and the Maastricht Academy of Music in the Netherlands. He later worked at Universal Studios in Los Angeles, California, alongside film composer great, John Williams. Doss has created compositions for various instrumentations and has won a number of awards. The bulk of his opuses include music for wind orchestra. His music for bands has been widely performed and recorded, and has appeared in such prestigious venues as the conference of the World Association of Symphonic Bands and Ensembles (WASBE) in Jönköping, Sweden, in July 2003. Doss's conducting career has included appearances with numerous European orchestras. Doss now teaches conducting at the Conservatory of Vienna.

St. Florian Choral (2002) is dedicated to Anton Bruckner, the great nineteenth-century composer, teacher, and organist, and is one of several Bruckner-related pieces by Doss. Bruckner had studied and later taught at the monastery of St. Florian, for which this piece is named. St. Florian was the site of the premiere of many of Bruckner's major works. One of the great organs of the monastery is named for Bruckner, and he is buried in the crypt beneath the organ. Bruckner was known for incorporating chorales into his larger compositions and for the strength of his religious beliefs. St. Florian Choral is completely tonal and may actually remind listeners more of Bach's music than of Bruckner's. Throughout the chorale, Doss repeats the melodic material in various settings and with slight variations.

William Peters Latham (1917–2004) was born in Shreveport, LA. He was educated in Kentucky, Ohio, and New York, and completed degrees in composition and theory at the Cincinnati College of Music. He later earned his PhD in composition at the Eastman School of Music in 1951. Latham's primary composition teachers were Eugene Goosens and Howard Hanson. Latham went on to teach theory and composition at the University of Northern Iowa from 1946 to 1965, attaining the rank of professor of music in 1959. In 1965, he joined the faculty at the University of North Texas as professor of music and coordinator of composition. He was appointed director of graduate studies in music in 1969. In 1978 he was promoted to Distinguished Professor of Music, the university's highest rank. Professor Latham composed over one hundred works, of which all were performed and fifty-six were published. He composed more than thirty works for wind band. Some of his more popular works include *Brighton Beach, Dodecaphonic Set, Revolution!, Three by Four,* and *Three Choral Preludes.*

Court Festival (1994) is a four-movement work that uses mostly original thematic material in the style of sixteenth and seventeenth-century instrumental dance music. The piece is reminiscent of Renaissance composers Michael Praetorius and Tielman Susato. For the fourth movement, Latham borrowed material from *"The Horses" Branle*, which appeared in Arbeau's "Orchésographie," first published in 1588. "Orchésographie" gave detailed descriptions of numerous dances of the period (the *branle, galliard, pavan, allemande, courante,* and *bassadance*), as well as short sections about military music, drumming, and marching. Latham used Arbeau's manual as a reference to the style period.

The four movements of *Court Festival* are entitled "Intrada," "Pavan," "Galliard," and "Branle." An *intrada* is typically an entrance piece with march-like style. The *pavan* is a stately dance in duple meter, whereas the *galliard* is a spirited dance in triple meter. Both dances were known throughout Europe from the early sixteenth century and are believed to be of Italian origin. Toward the end of the century they were invariably coupled, and this linking of dances led to the highly stylized Baroque dance suite. *Branles* vary in meter, with some written in duple and others in triple meter. The *branle* was a very popular sixteenth-century dance that included singing and swaying movements of the body and hands as well as pantomime.

Paul Creston (1906–1985), born Giuseppe Buttoveggio in New York, was a self-taught violinist and composer. His Italian immigrant parents were poor and as a result he dropped out of high school to support his family. Outside of lessons on piano and organ, he had little formal training. His independent nature carried over into his compositional style, which was essentially free of influence, although he was quick to note the impact past composers such as Bach, Scarlatti, Chopin, Debussy, and Ravel had upon him.

Creston was one of the first-rank American composers of the mid-twentieth century who took an active interest in writing for winds and percussion. In 1960, he was involved with the College Band Directors National Association's efforts to determine an ideal instrumentation for the wind band. His music was often of song and dance character, using irregular rhythmic ostinatos as a frequent cornerstone. Inspired by impressionistic techniques, he employed long, florid melodies and robust harmonies embellished by rhythmic contrasts. He wrote numerous articles analyzing several centuries of rhythmic practice.

Creston was the recipient of two Guggenheim Fellowships, in 1938 and 1939, which helped propel him to the front ranks of American composers. His first symphony won the New York Music Critics Annual Award in 1941 and was later performed by Eugene Ormandy and the Philadelphia Orchestra. Creston wrote extensively for solo instruments, and was one of the first composers to feature the saxophone in serious works. His saxophone, trombone, and marimba concertos are frequently performed with band accompaniment and are considered standard repertoire for these instruments.

Celebration Overture (1955) was commissioned by Dr. Edwin Franco Goldman for the American Bandmasters Association. It was premiered at the association's annual convention in Elkhart, Indiana, in February of 1955, with Paul Creston conducting. Around this time, many other noted composers, including William Schuman, Paul Hindemith, and Vincent Persichetti, were beginning to acknowledge the wind band as a serious musical medium. The overall form of *Celebration Overture* is that of an Italian Baroque overture, with three contrasting sections of fast-slow-fast variety. The opening is an excited bolero, the middle section is a slow, romantic interlude, and the conclusion is bright and festive. Although similar to the Baroque overture in form, it differs greatly in style. All material in the work is original and is characterized by sonorous lyrical melodies, frequently punctuated with shifting accents. Complex chord structures, *tutti* and chamber ensemble sonorities, and delicate rhythmic passages are hallmarks of the piece. With regard to his composition, Creston wrote, "I was preoccupied with matters of melodic design, harmonic colouring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales." Creston's independent nature and unique style and character are clearly evident throughout the piece.

Leonard Bernstein (1918–1990) was the first American composer to achieve not only fame, but also a level of superstardom generally accorded to only pop, rock, and movie icons. He exploded into the public eye at the age of 25 when he was invited to substitute conduct the New York Philharmonic Orchestra. In addition to his dramatic and flamboyant conducting, he became a noted composer, pianist, author, lecturer, teacher, television personality, and cultural icon. His music, particularly his "high art" Broadway shows, is a synthesis of compositions from the past five centuries. Leonard (originally Louis) learned tenacity and ambition from his Russian immigrant parents. He attended the prestigious Boston Latin School, followed by Harvard University and the Curtis Institute. During the summers of 1940 and 1941 he studied conducting with Serge Koussevitsky at Tanglewood. After his dramatic conducting debut in 1943, Bernstein co-directed the New York City Center Orchestra (1945–1947), taught at Brandeis University (1951–1954), and conducted the New York Philharmonic (1958–1969). During that period he led 939 concerts, including 150 in 35 countries. He resigned in 1969 to devote more time to composing and guest conducting.

Beginning in 1958, Bernstein brought classical music to a new generation with his series of televised Young People's Concerts with the New York Philharmonic. He increased his knowledge of winds and percussion by arranging band music for Harms, Inc. under the pseudonym Lenny Amber (1942–1943). He went on to write scores for orchestra, ballet, theater, film, solo voice, piano, choir, and chamber groups. Arrangements of his overtures and Broadway show highlights have become standard band repertoire. Fellow composer William Schuman made the following tribute to Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists."

West Side Story (1957) was Bernstein's greatest popular success and one of the landmark achievements of American musical theatre. Although social themes have always been a part of theater, *West Side Story* brought the idea of social consciousness to the American musical, leading the way for later works such as *Les Miserables* and *Rent*. Characterized as an American *Romeo and Juliet*, the work is noted for its "extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration." With a romantic setting against a background of social, racial, and ethnic strife, Bernstein's music reflects the countless emotions that permeate Stephen Sondheim's lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity.
Songs in *West Side Story* include "I Feel Pretty," "Maria," "Something's Coming," "Tonight," "One Hand, One Heart," "Cool," and "America." The entire score of the musical revolve around a tritone figure of C–F#–G, the well-known opening of the song "Maria." As Bernstein later wrote, "The three notes pervade the whole piece, inverted, done backwards. I didn't do all this on purpose. It seemed to come out in 'Cool' and as the gang whistle [in the Prologue]. The same three notes." Melodic and rhythmic influences include everything from jazz syncopations to Latin-American dance, treated with classical techniques such as fugue. Like all of Bernstein's works the music is rhythmically challenging, yet it is also eminently danceable. *West Side Story* has been arranged for wind band by **W J Duthoit**.

Franco Cesarini (b1961) was born in Bellinzona, Switzerland. He started his musical education at the Conservatory of Milan (Italy), studying flute and piano. He continued his studies with Peter-Lukas Graf at the Academy of Music in Basle, where he earned his teaching diploma and then later his performer's diploma. He also studied music theory and composition with Robert Suter and Jacques Wildberger, and wind band conducting at the Zurich Conservatory. In addition to arranging and composing, Cesarini conducts the Civica Filarmonica di Lugano and the Civica Filarmonica di Balerna, and is a highly regarded adjudicator and guest conductor. As well as pieces for wind band and brass band, his list of works includes compositions for chamber ensembles, various solo instruments, voices, string orchestra, and symphony orchestra.

Greek Folk Song Suite is a three-movement setting in a characteristic fast-slow-fast arrangement. The composer writes:

> The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic *bouzouki*. Greek folk music consists of a repertoire of three main groups of songs: traditional folk songs (*dimotiko*), folk songs from the immigrants (*rebetiko*), and songs from the contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the ancient "So singt Griechenland" collection. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called *kalamatianos*. Originally, the song *O Haralambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song, called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The Psiloritis Mountains are a landform in southern Crete, of which Mount Ida is the highest peak. The third movement of the suite is based on the song *Vasilikos tha gino*, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.

Tielman Susato (ca. 1510–1515 – ca. 1570), a native of northern Germany, was a composer, arranger, instrumentalist, and music publisher. His date of birth is an approximation based on a 1565 document in which Susato refers to himself as fifty years old. Susato resided in Antwerp, the cultural, economic, and artistic centre of the Netherlands, for more than twenty years. There he played in the town wind band, served as a calligrapher, composed, arranged, and operated a music-printing house. A player of sackbut, trumpet, crumhorn, flute and recorder, Susato performed frequently for the evening service of the Confraternity of Our Lady. Susato was not the first music printer in Antwerp, but he was the first to create a successful career printing music in the Low Countries, which consists of modern-day Belgium, Luxemburg, the Netherlands, and the French provinces of Artois and Hainault. Most of Susato's publications are collections of works by Flemish composers who were active in the Low Countries and the Imperial Court, some of whom include Josquin Desprez, Clement Janequin, Jacob Clemens non Papa, and Orlando de Lassus. As a composer, Susato wrote over ninety chansons, many of which parody well-known French and Flemish models, as well as masses, motets, and a series of books entitled *Musyck boexken*.

The Danserye (1551) is an extensive collection of instrumental dances based on popular tunes of the time (set to varied dance rhythms), arranged by Susato and published in 1551 as *Het derde musyck boexken*. This collection was issued for non-prescribed instruments with the only suggestion, "pleasing and appropriate and to be played on musical instruments of all kinds." Instruments that were used in Susato's time included violin, viol, rebec, hurdy-gurdy, lute, guitar, cittern, trumpet, cornett, sackbutt, serpent, recorder, gemshorn, flute, crumhorn, curtal, shawm, rackett, sordum, regal, organ, harpsichord, and percussion. **Patrick Dunnigan**'s complete setting for wind band (2002) is set in nine movements. The piece utilizes the concept of instrumental consorts (families of instruments) within and against the powerful full ensemble. Modern instrumentation finds the flute choir representing the recorder family; double reeds replacing the shawms and crumhorns; brass substituting for cornetti and sackbutts; and low reeds serving as the sixteen-foot rackett choir, with percussion reinforcing the dance rhythms. While the wind parts remain faithful to the original material, the dances are energized with contemporary percussion effects and a significant part for acoustic guitar, creating a new, but familiar aesthetic with music that is over 450 years old. This arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was that same year at the Meyerson Symphony Center in Dallas, Texas.

John Tower Williams (b1932), the eminent American composer, arranger, conductor, and pianist, is most well known for his film scores and as the fifteen-year conductor of the Boston Pops Orchestra. He began learning piano at home at the age of eight, and in his teens studied piano and arranging with Bobby Van Eps in Los Angeles. After three years arranging and conducting in the U.S. Air Force, Williams moved to New York to study piano with Rosina Lhèvine at Juilliard; he also played regularly in jazz clubs and recording studios. Williams continued his studies at UCLA while studying composition privately with Mario Castelnuovo-Tedesco and Arthur Olaf Andersen. He began composing for television in the 1960s, winning two Emmy awards, and also conducted, arranged, and played piano with Columbia Records. In January 1980, Williams succeeded Arthur Fiedler as the nineteenth conductor of the Boston Pops Orchestra. Throughout the '80s and early '90s, Williams toured extensively, performing across the U.S. and in Japan. In high demand as a guest conductor, Williams has conducted major orchestras in London, Cleveland, Philadelphia, and Los Angeles.

As a composer, Williams is considered a romantic traditionalist at heart. He has written music for over 75 films, including *The Bridges of Madison County, Close Encounters of a Third Kind, E.T., Home Alone, Indiana Jones, Jaws, JFK, Jurassic Park, Schindler's List, Star Wars,* and *Superman.* Many have been recorded by the Boston Pops or by studio orchestras. The Star Wars album sold over four million copies – more than any non-pop album in recording history.

The riveting and powerful ***Midway March*** (1976) was composed by John Williams for the classic World War II motion picture *Midway,* which told the story of the famous battle in the Pacific. It is an energetic work that abounds with syncopation, containing colorful, challenging upper woodwind parts, consistently building intensity. The use of 12/8 time gives a jaunty lilt to the piece; throughout the work, there is a subtle hint of the Scottish highlands. Williams has the following to say in regards to the Midway March:

> "The battle of Midway was one of the great events in the history of the United States Navy. It was wonderful to see the recent reunion of American and Japanese veterans joining in peace and warm friendship, as they've searched to locate the site of the great struggle. When I was young, I remember my father recounting to me that, during his childhood, he'd heard and seen John Philip Sousa conduct his famous band. And so, when the opportunity emerged to compose music for the film *Midway,* I tried to write a march that would be American in spirit, with a jazzy nautical swagger, and would fit squarely in the tradition of the great American marches that I've loved since my youth. "

(Program notes compiled by Dan Sabo)

The University of Alberta Concert Band 2009-2010
Wendy J Grasdahl, Conductor

Piccolo
Philippe de Montigny

Flute I
*Aleah Wielinga
*Tanya Saunderson
Taryn Gibson
Steph Wong
Nikqueta Chojnacki
Pamela Zilinsky

Flute II
Kayla Fuller
Danielle Fuechtmann
Linda Hudson
Bethany Polis
Kaitlin Simpson
Michael Chi
Sky Sun Mengchi

Oboe
Stephanie Wong

Clarinet I
*Jolene Wong
*Dylan Bernhard
Daniela Pagliuso
Erin Walker

Clarinet II
Meagan Jensen
Michael Sordi
Alyssa Diepdael

Clarinet III
Amy Veltman
Miriam Alyles

Eb Alto Clarinet
Jordan Davies
Tracy Laslop

Bassoon
Valerie Bendel

Alto Saxophone I
*Lisa Dollansky
*Taylor Rae Foster
Kayla Chambers

Alto Saxophone II
Angelina Fleck
Katrina Tarnawsky

Tenor Saxophone
Alex Walden
Tyler Heal

Baritone Saxophone
Ryan Yusep
Masateru Takaynagi

Horns
*Joanna Wreakes
Lauren Baril
David Moore
Jinnee Lu

Trumpet I
*Trish Whitebone
*Cole Madell
Cameron Remus
Max Mazur

Trumpet II
Desiree Skubleny
Siobhan Penner
Grant Oblak
Eric Lindemulder
Kelsey Gil

Trumpet III
Jackie Meyler
Matt Jeffrey
David Rhodes
Andrea Diamond

Trombone
*Kaleen Clark
*Shannon Willis
Jonathan Taylor
Andrew Buys
Jordan Elias
Cameron Graham
Nelson Knutson (bass)

Euphonium
Samantha Jeffery
Victoria Merritt

Tuba
*Wei Qiang
*Ray Basaraba
Rob Casault
David Bergeron

Percussion
Adam Niemetz
Jonathan Taylor
*Paul Hoar

*Denotes section leaders

Wendy J Grasdahl

Wendy Grasdahl is well known across Canada as a conductor, adjudicator/clinician, teacher, and trumpeter. Her professional experience encompasses teaching at university and college levels, as well as military band work and private teaching.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B.C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including 12 years at the International Music Camp at the Peace Garden on the Manitoba/U.S. border where she received the prestigious Distinguisned Service Award for conducting and promoting band in North America. Other awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Having appeared as a trumpet soloist and in professional ensembles across Canada, Wendy is a founding member of the brass quintet "Five of a Kind", and has played Solo Cornet with the Mill Creek Colliery Brass Band. She is the founder of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands plus a growing series of classes and workshops. Wendy is a clinician for Yamaha Canada.

Wendy currently teaches Brass Techniques and conducts the Concert Band at the University of Alberta. She teaches trumpet and wind ensembles at Concordia University College of Alberta, and is the Artistic Director and Principal Conductor of the Festival City Winds Music Society.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

Dan Sabo

Dan Sabo is currently pursuing his Master of Music in wind band conducting with Dr. Angela Schroeder at the University of Alberta. His research interests are focused on Canadian folk song arrangements for wind band. He is co-leader of the Edmonton Eskimos Pep Band and a private guitar, bass and piano instructor. Previously, he taught Junior High Band and Elementary Music for four years at Gibbons School, where he established a vibrant wind band and rock band program.

University of Alberta
Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy J Grasdahl – Assistant Director of Bands
Taina Lorenz, Daniel Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

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SHERELLE CAREY, HARP

With Special Guest

VICTORIA BURGESS, HARP AND PIANO

Junior Harp Recital

Sunday April 11, 2010 at 3:00 pm
Studio 2-7, Fine Arts Building, University of Alberta

PROGRAM

PRELUDE

From the Song of Nymphs: Prelude, Reflection, Ritual, Freedom (1988)

Marjan Mozetich (1948-)

GUITAR

Pièce Caratéristique Pour la Harpe Op. 50

Alphonse Hasselmans (1845-1912)

THE LEGEND

From the Celtic Suite:
The Harp of Brandiswhiere (1982)

Sylvia Woods (1951-)

DIALOGUE WITH A BROOK

From the Celtic Suite:
The Harp of Brandiswhiere (1982)

Sylvia Woods (1951-)

DOWNSTAIRS SPIDER

Elizabeth Volpé Bligh

PRELUDE

From Partita No. 3 for Two Harps (1726)

J.S Bach (1685-1750)
Transcribed by M. Mchedelov

With guest: Victoria Burgess, Harp

CHANSON DANS LA NUIT (1927)

Carlos Salzedo (1885-1961)

DANSE SACRÉE

From Danse Sacrée et Profane pour Harpe à Pédales (1904)

Claude Debussy (1862-1918)

Assisted by: Victoria Burgess, Piano

Please join me after the concert for refreshments and snacks!

This recital is in partial fulfillment of the requirements for the Bachelor of Music in Harp Performance degree for Sherelle Carey.

Sherelle Carey is a recipient of The St. David's Welsh Society Harpist Award for excellence and involvement in harp music.

THANK YOU FOR YOUR ATTENDANCE TODAY!

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Zweites Bi
Im Walde

Senior Voice Recital

Sarah Toane, Soprano

With

Jeremy Spurgeon, Piano

Special Guests
Jacques Arsenault
Hyejin Lee

Sunday, April 11, 2010
6 pm
All Saints Anglican Cathedral

Ms. Toane is a recipient of the 2010 Alberta Baroque Music Society Scholarship in Music.

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This recital is in partial completion of the requirements of the Bachelor Music (Performance) degree for Ms. Toane

PROGRAM

From *Magnificat*	Johann Sebastian Bach (1685-1750)
Quia respexit	
From *Messiah*	George Frederic Handel (1685-1759)
Rejoice greatly O daughter of Zion	
Wann unsre Augen	Heinrich Schütz (1585-1672)
Der Herr schauet vom Himmel	

Jacques Arsenault, Baritone
Hyejin Lee, Organ

From *Serse*	George Frederic Handel
Frondi tenere	
Ombra mai fù	
Per rendermi beato	
Crude furie	

Intermission

Waldesgespräch	Robert Schumann (1810-1856)
Mondnacht	
Von ewiger Liebe	Johannes Brahms (1833-1897)
Die Mainacht	
L'Heure exquise	Reynaldo Hahn (1875-1947)
Je te veux	Eric Satie (1866-1925)
From *Filumena*	John Estacio (1966)
Storm Aria	

QUIA RESPEXIT

Quia respexit humilitatem	For he has regarded the low
ancillæ suæ:	estate of his handmaiden:
ecce enim ex hoc beatam	Behold, for from this time,
me dicent	may I be called blessed.

WANN UNSRE AUGEN SCHLAFEN EIN, SWV 316

Wann unsre Augen schlafen	When our eyes do close in
ein,	sleep,
so lass das Herz doch wacker	Then let our hearts still wake,
sein,	
halt über uns dein rechte Hand,	Thy right hand hold over us,
dass wir nicht fallen in Sünd	That we fall not into sin
und Schand.	and shame.

DER HERR SCHAUET VOM HIMMEL, SWV 292

Der Herr schauet vom Himmel	The Lord looked down from
auf der Menschen Kinder,	heaven upon the children of
	men,
dass er sehe, ob jemand klug	to see if there were any that did
sei und nach Gott frage,	understand and seek God.
aber sie sind alle abgewichen	They are all gone aside, they
unt allesamt untüchtig,	are all together become filthy:
da ist keiner, der Gutes tu, auch	there is none that doeth good,
nicht einer.	no not one.

FRONDI TENERE

Frondi tenere, e belle
del mio platano amato,
per voi risplenda il Fato.
Tuoni, lampi, e procelle
non v'oltraggino
mai la cara pace
nè giunga a profanarvi
austro rapace.

Fronds tender, and lovely
of my plane tree beloved
for you may shine fate.
Thunder, lightning and
tempests not outrage ever
your precious peace,
nor manage to profane you
a south wind rapacious.

OMBRA MAI FÙ

Ombra mai fù di vegetabile
cara ed amabile soave più

A shade never was of nature
cherished and pleasant, gentle
more.

PER RENDERMI BEATO

Per rendermi beato parto,
vezzose stelle,
e poi pupille belle,
a voi ritornerò.

In order to be happy I go,
graceful stars,
and then, my lovely eyes,
to you I shall return.

Farfalla al vostro lume,
il corre inamorato
ardendo le sue piume
fenice io scorgerò.

A butterfly at your light,
my heart enamored
a flame its feathers
as a phoenix I shall become.

CRUDE FURIE

Crude furie degl'orridi abissi,
aspergetemi d'atro veleno!
Crolli il mondo
e'l sole s'eclissi
a quest'ira che spira
il mio seno!

Cruel furies of horrid abysses,
pour onto me black poison!
Let it cave in the world
and the sun be eclipsed
at this anger that spreads forth
from my breast!

WALDESGESPRÄCH

Es ist schon spät,
es ist schon kalt,
was reit'st du einsam durch
den Wald?
Der Wald ist lang, du bist allein,
du schöne Braut, ich führ dich
heim!
Gross ist der Männer Trug und
List,
vor Schmerz mein Herz
gebrochen ist,
wohl irrt das Waldhorn her
und hin,
o flieh'! du weisst nicht, wer ich
bin.
So reich geschmückt ist Ross
und Weib,
so wunderschön, der junge
Leib;
jetzt kenn' ich dich, Gott steh'
mir bei!
du bist die Hexe Lorelei!
Du kennst mich wohl,
von hohem Stein schaut still
mein Schloss tief in den Rhein.
Es ist schon spät, es ist schon
kalt, kommst nimmermehr aus
diesem Wald.

It is already late
it is already cold;
Why do you ride alone through
the forest?
The forest is vast, you are alone
you beautiful bride, I will see
you home!
Great are men's deceit and
cunning;
My heart is broken with
sorrow;
The straying horns sound here
and there
O flee! You know not who I am.

So richly adorned are both
horse and lady,
So wondrously beautiful is
your young body;
Now I know you-God be with
me!
You are the sorceress Loreley!
You know me well-from a high
cliff, my castle silently gazes
deep into the Rhine.
It is already late, it is already
cold; never again shall you
leave this forest

MONDNACHT

Es war als hätt' der Himmel
die Erde still geküsst,
dass sie im Blütenschimmer

It was as if heaven
had quietly kissed the earth,
so that she dreamt of him

MONDNACHT cont'd

von ihm nur träumen müsst'.
Die Luft ging durch die Felder,
die Ähren wogten sacht,
es rauschten leis' die Wälder,
so sternklar war die Nacht
Und meine Seele spannte
weit ihre Flügel aus,
flog durch die stillen Lande,

als flöge sie nach Haus.

in the shimmer of blossoms.
The breeze blew through fields
the ears of grain waved gently,
the woods whispered softly,
so starry clear was the night
and my soul stretched its wings
out wide,
and flew over the silent
countryside,
as if it were flying home.

VON EWIGER LIEBE

Dunkel, wie dunkel in Wald
und in Feld!
Abend schon is es, nun
schweiget die Welt.
Nirgend noch Licht und
nirgend noch Rauch,
Ja, und die Lerche sie schweiget
nun auch.

Kommt aus dem Dorfe der
Bursche heraus,
gibt das Geleit der Geliebten
nach Haus,
führt sie am Weidengebüsche
vorbei,
redet so viel und so
mancherlei:
"Leidest du Schmach und
betrübest du dich,
Leidest du Schmach von
andern um mich,

Dark how dark in the forest
and in field!
It is evening already; now the
world is quiet.
Nowhere light anymore, and
nowhere smoke anymore-
Yes, even the lark is quiet now.

Forth from the village comes
the lad;
He is escorting his sweetheart
home.
He leads her by the willow
grove;
He talks so much and about so
many things:
"If you are suffering from
shame, and troubled-
Suffering from shame in the
face of others because of me,

VON EWIGER LIEBE cont'd

werde die Liebe getrennt so geschwind,
schnell wie wir früher vereiniget sind.
Scheide mit Regen und scheide mit Wind,
schnell wie wir früher vereiniget sind."
Spricht das Mägdelein,
Mägdelein spricht:
"Unsere Liebe, sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmeidet sie um,
unsere Liebe wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
unsere Liebe muss ewig, ewig bestehn!"

let our love be severed as suddenly,
as quickly, as we were once united.
May it depart with the rain and depart with the wind,
as quickly as we were once united."
Says the girl,
the girl speaks:
"Our love-it shall not be severed!
Steel is strong, and iron even more so;
Our love is stronger yet.

Iron and steel- one can reforge them;
Our love- who can change it?

Iron and steel- the can be melted;
Our love must be forever, ever steadfast!"

DIE MAINACHT

Wann der silberne Mond durch die Gesträuche blinkt
und sein schlummerndes Licht über der Rasen streut,
und die Nachtigall flötet,
wandl ich traurig von Busch zu Busch

When the silvery moon gleams through the shrubbery
and scatters its slumbering light over the grass,
and the nightingale warbles,
I wander sadly from bush to bush.

DIE MAINACHT cont'd

Überhüllet vom Laub girret en
Taubenpaar
sein Entzücken mir vor:
aber ich wende mich,
suche dunklere Schatten,
und die einsame Träne rinnt.
Wann, o lächelndes Bild,
welches wie Morgenrot
durch die Seele mir strahlt, find
ich auf Erden dich?
Und die einsame Träne
bebt mir heisser die Wang
herab.

Shrouded by foliage, a pair of
doves coos
their enchantment in front of
me, but I turn away-
I seek darker shadows,
and the solitary tears falls.
When, o smiling image, which
like the sunrise
beams through my soul, shall I
find you on earth?
And the solitary tear
trembles more hotly down my
cheek.

L'HEURE EXQUISE

La lune blanche Luit dans les
bois;
De chaque branche Part une
voix Sous la ramée,
O bien-aimée!
L'étang reflète,
profond miroir,
La silhouette du saule noir
Où le vent pleure.
Rêvons, c'est l'heure!
Un vaste et tendre apaisement
Semble descendre Du
firmament
Que l'astre irise;
C'est l'heure exquise.

The white moon shines in the
forest,
from every branch comes forth
a voice, under the foliage,
Oh beloved!
The pond reflects
a deep mirror,
the silhouette of the dark
where the wind is weeping.
Let us dream, this is the hour!
A vast and tender calm
seems to descend from the
firmament,
the moon makes iridescent;
This is the exquisite hour.

JE TE VEUX

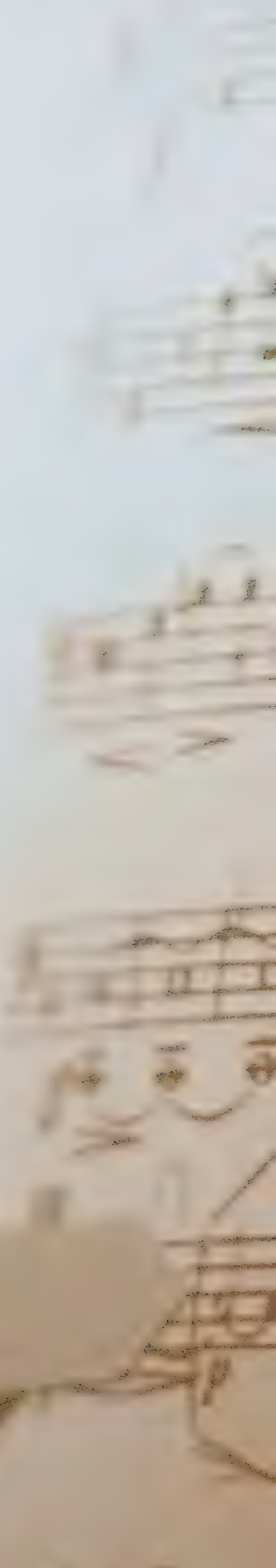
J'ai compris ta détresse,
Cher amoureux,
Et je cède à tes voeux,
Fais de moi ta maîtresse.
Loin de nous la sagesse,
Plus de tristesse,
J'aspire à l'instant précieux
Où nous serons heureux;
Je te veux
Je n'ai pas de regrets
Et je n'ai qu'une envie:
Près de toi, là, tout près,
Vivre toute ma vie,
Que mon coeur soit le tien
Et ta lèvre la miene,
Que ton corps soit le mien,
Et que toute ma chair soit tienne.
Oui, je vois dans tes yeux
La divine promesse
Que ton coeur amoureux
Vient chercher ma caresse.
Enlacés pour toujours,
Brûlés des mêmes flammes,
Dans des rêves d'amours
Nous échangerons nos deux âmes.

I've understood your distress
Dear Lover,
And I yield to your desires,
Make me your mistress
Let's through discretion away
No more sadness
I long for the precious moment
When we will be happy
I want you
I have no regrets
And only one desire
Close to you, there, very close,
To live my whole life
Let my heart be yours,
And your lips mine.
Let your body be mine,
And all my flesh yours.

Yes, I see in your eyes
The divine promise
That your loving heart
Is seeking my caress
Forever entwined together.
Seared by the same desire
In dreams of love
We'll exchange our two souls.

THANK YOU!!

Jolaine Kerley
Jeremy Spurgeon
All Saints Anglican Cathedral
Jacques Arsenault
Hyejin Lee
Dwayne Schaub
Muriel and Geoff Toane
Robert and Irene Schaub
Robert and Virginia Toane (Wardrobe!)
U of A Music Department



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Conducting Recital

Kimberley Taylor
Irene Apanovitch
Tammy-Jo Mortensen

Monday, April 12, 2010 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

Program

Let Down the Bars, O Death
Under the Willow Tree
O Magnum Mysterium

Samuel Barber
(1910-1981)
Morten Lauridsen
(b. 1943)

Gianna Read, soprano
Denis Arseneau, piano
Kimberley Taylor

From Three Elizabethan Part Songs (1896)
ii. Willow Song
iii. O Mistress Mine
From **Four Shakespeare Songs** (1984)
i. Come Away, Death (Twelfth Night II:4)
From *O Mistress Mine* (1990)3. Nils Lindberg
iii. Shall I Compare Thee to a Summer's Day (1933 -),

Ralph Vaughan Williams
(1872-1958)

Jaakko Mantyjarvi
(b. 1963)

Irene Apanovitch

An Easter Alleluia (1996)

Eleanor Daley
(b. 1955)

Behold, the Tabernacle of God (1933)

Healey Willan
(1880-1968)

Living in a Holy City (2001)

Stephen Hatfield
(b. 1956)

Adam Neimetz, percussion
Tammy-Jo Mortensen

Texts

Let down the bars, O Death!
The tired flocks come in
Whose bleating ceases to repeat,
Whose wandering is done.
Thine is the stillest night,
Thine the securest fold;
Too near thou art for seeking thee,
Too tender to be told.

Under the willow tree two doves cry.
Where shall we sleep, my love,
Whither shall we fly?
The wood has swallowed the moon,
The fog has swallowed the shore,
The green road has swallowed
The key to my door.

O magnum mysterium et admirabile sacramentum
Ut animalia viderent Dominum natum
Jacentem in proesepio
O beata virgo, cujus viscera me ruerunt portare
Dominum Jesum Christum

Alleluia! O great mystery, and wonderful sacrament,
that animals should see the new-born Lord, lying in a manger!
Blessed is the Virgin whose womb was worthy to bear
Christ the Lord. Alleluia!

Willow Song (Othello, Act IV Scene 3)
The poor soul sat sighing by a sycamore tree,
Sing all a green willow:
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow;
Sing all a green willow must be my garland.

O Mistress Mine (Twelfth Night, Act II Scene 3)
O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.

Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

Come Away, Death (Twelfth Night, Act II Scene 4)
Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it;
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there.

Shall I Compare Thee to a Summer's Day (Sonnet 18)
Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And oft' is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd:
But thy eternal Summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou growest:

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

An Easter Alleluia
Text adapted from Charles Wesley (1707-1788)
Alleluia,
Christ the Lord is risen today,
Our triumphant holy day.
Raise your joys and triumphs high,
sing, o heav'ns, and earth reply:
Alleluia!

Behold, the Tabernacle of God
Text from Antiphons of the Feast of Dedication
Behold, the tabernacle of God is with men,
and the Spirit of God dwelleth within you;
for the temple of God is holy, which temple are ye:
for the love of whom ye do this day celebrate the joys of the temple with a season of festivity.
O how dreadful is this place.
This is the house of God, and this is the gate of heaven.

Living in a Holy City
(words and music by Stephen Hatfield)
We come together to work, so that face to face we can instruct our hands,
to build a house of grace, for ev'ry one of us here is a dwelling place,
and we're assembled for a holy city. Alleluja, you holy city.
We come together to work, so that hand in hand,
we raise our voices up to mark the place we stand.
And ev'ry step that you take is a promised land
we raise our voices up to mark the place we stand.
And ev'ry step that you take is a promised land
when you are heading for a holy city. Alleluja, you holy city.
We come together to work so that voice to voice we can command the world:
ev'ryone rejoice!
Messenger dares you to make your choice,
say you're preparing for a holy city. Alleluja, you holy city.
I must be living in a holy city. Alleluja.

Graduate Recital Choir

Soprano
Antonia Johnson
Brynn MacDonald
Gianna Read
Kaylee-Rose Rudiger
Jorgianne Talbot
Kimberley Taylor

Alto
Irene Apanovitch
Ruth Brodersen
Maria Conkey
Susan Farrell
Isabelle Gallant
MacKenzie Grisdale
Hyejin Lee
Tammy-Jo Mortensen

Tenor
Sean McMann
Jesse Orjasaeter
Elsa Rice
Rafael Sibrian E.
Sten Thomson
Anthony Wynne

Bass
Adam Arnold
Harlan Bertolin
Scott Garland
Matthew Knight
Colin Labadie
Adam Sartore

The University of Alberta Department of Music presents:

Undergraduate Composers Concert

Friday, April 16, 2010 at 5:00 p.m.
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Undergraduate Student Composers Concert - April 16, 2010

Convocation Hall, University of Alberta, 5:00 p.m.

CONTEMPO New Music Ensemble,
Dr. Andriy Talpash, director

1. *The Journey*	Cody Willetts

Electroacoustic composition

2. *Sand Dunes*	Matthew Falk
3. *Apóstoles de la mora (Apostles of Mulberry)*	Yu-Ting Lin
4. *Fixed Quartet*	Harrison Lee

Jessica McMillan, flute, Daniel Brophy, guitar, Reg Kachanoski, percussion, Robyn Reekie, double bass

5. *Evangelium*	Eric Lam

Stephen Lewis, saxophone, and live electronics

6. *Electric Aria*	Raimundo Gonzalez

Mirjam Frank, voice, and live electronics

--- *brief intermission* ---

7. *Devastated* Marina Zaini

8. *Beneath* Louis Bouchier

9. *Fallout* Bryan LeGrow

Megan Teha, saxophone, Marie Krejcar, violin,
Tina Chia, percussion, Yu-Ting, piano

10. *Lysergy* Ian Bonyun

Sandra Joy-Friesen, piano, and live electronics

11. *Monism Explained* Jeremy Doody

12. *Prelude to Nothing* Nadia Nasedkin

13. *E C T* Jonathan Maywood
    I.
    II.

Mirjam Frank, voice, Rachel Soong, clarinet,
Stephen Lewis, saxophones,
Julian Savaryn, cello, Sandra Joy-Friesen, piano

Sand Dunes

This piece was inspired by "Sand Dunes," a poem by Robert Frost. The poem speaks of the ocean believing it has swept mankind off the face of the earth with the crash of waves upon the land, and the destruction of life altogether. However, the soul of man is immortal and will last forever.

The piece is mostly aleatoric, meaning, the conductor just gives cues to the performers in real time, as opposed to actually beating time, in say, 4/4. You may notice near the end of the piece that the conductor begins to cue numbers to the performers. Here, I designated different motives for each of the instruments to play corresponding with a cued number (except the bass), and the conductor just picks at random whichever motive he feels. Thus, the texture of this section will be entirely up to the performers and the conductor. – Matthew Falk (2010)

Apóstoles de la mora (Apostles of Mulberry)

What yearnings are perennial, though endlessly tinged and refracted as they pass through
transient protocols and fashions?

Who believed, and trusted each other? What name did they give to that which they felt?
How many names have we given something? What things have we referred to under one name?

Who can remind and reassure one to keep on asking, even if searching takes one to the end of the world? – Yu-Ting Lin (2010)

Evangelium

The Evangelium is about:

The dark and the light,
The battle and the peace,
The lost of direction and knowing the direction,
The restricted time and the limitless time,
The ugly and the beauty,
The struggle and the faith,

of the composer.... – Eric Lam (2010)

Electric Aria

Nine teens charged in bullying that led to girl's suicide

CNN Wire Staff
March 30, 2010

Nine Massachusetts teenagers have been charged with involvement in a months long campaign of bullying that led to the January suicide of a 15-year-old girl.

Phoebe Prince's body was found hanging in the stairway leading to her family's second-floor apartment in South Hadley, Northwestern District Attorney Elizabeth D.

"It appears that Phoebe's death on January 14 followed a torturous day for her when she was subjected to verbal harassment and physical abuse,"

Earlier that day, Phoebe had been harassed as she studied in the library at South Hadley High School, apparently in the presence of a faculty member and several students, **none of whom reported it until after the girl's death**... -- Raimundo Gonzalez (2010)

Devastated

Life does not seem as beautiful as we always have imagined. Tragedies would visit us along the way. In the moment of loss, everything seems ruined.

Devastated is inspired by the devastation of a woman who was abandoned by her husband after 21 years of marriage. Life seems no meaning of living anymore after that. The only drive that kept her going was her five beautiful children who still needed the mother's love although she was sunk in a deep devastation.

Devastated is through-composed on the violin part and a simple program is being applied to the piano, which uses some shifting algorithm. – Marina Zaini (2010)

Fallout

It is hard to place specific inspiration behind this composition. The best description I can give is that it is a musical exploration around the ideas of humanity, war and destruction. It does not focus specifically on the physical, but all aspects including the mental and spiritual planes. It begins as a "calm before the storm" type of idea. It then builds into a more aggressive middle section that occasionally takes pause and it concludes as a barren and desolate aftermath of the aggression. This piece also seems to reflect humanity's falling out from itself. – Bryan LeGrow (2010)

Monism Explained

Monism is the philosophical doctrine that reality is comprised of a single basic substance or element. I chose the simple, concise expression of this notion "Everything is One" as the text for this piece. I have endeavored to explain in musical terms how reality, in all its apparent multiplicity and variety, can be constituted by an underlying, monolithic oneness by limiting the sounds in the piece to a single pitch: "A" 440 Hz. All of the phonetic sounds from the text, as well as a wide variety of dynamics, rhythms, and vocal and instrumental timbres have been applied to this single pitch as a means of demonstrating how so many perceptually different elements can all be fundamentally the same. This serves as a microcosmic illustration of the oneness of the Universe. – Jeremy Doody (2010)

Prelude to Nothing

It seems so many people spend their entire lives waiting. Waiting to grow up, waiting to finish school, waiting to get married, waiting to have children, and while they wait, life passes by. In my piece, Prelude to Nothing, I explore this sense of waiting musically. Using a simple harmonic skeleton, Prelude to Nothing waits patiently for "something " to happen… -- Nadia Nasedkin (2010)

E C T (2010)

I.
II.

"I have nightly nightmares, where I would wake up screaming. I hear myself screaming. And it was a repeated nightmare where I see a tall man and have this feeling of cold on my forehead, which I have later learned is the jelly where the electrodes go. I feel the electricity going through my body and the people holding me down. And ah…and I wake up screaming. This is very vivid."

- Gail Kastner, a victim of Ewen Cameron's psychiatric experiments at the Allen Memorial Institute.

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DEPARTMENT OF
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0809-EXR-CRS-7779

"Dreamscape #1" by Werner Friesen

In Recital

Sandra Joy Friesen

Sunday, April 18, 2010 8:00 p.m.
Convocation Hall, Arts Building
University of Alberta

Program

Les langueurs-tendres (1716-17)	François Couperin
Les baricades mistérieuses (1716-17)	(1668-1733)
Transcendental Etude #11 (1851)	Franz Liszt
Harmonies du soir	(1811-1886)
Douze Études (1915)	Claude Debussy
I - pour les "cinq doigts": *d'après Monsieur Czerny*	(1862-1918)
II - pour les Tierces	
III - pour les Quartes	
IV - pour les Sixtes	

Intermission

Douze Études (1915)	Claude Debussy
V - pour les Octaves	
VI - pour les huit doigts	
VII - pour les degrés chromatique	
VIII - pour les agréments	
IX - pour les notes répétées	
X - pour les Sonorités opposées	
XI - pour les Arpèges composés	
XII - pour les accords	

Reception in the Arts Lounge

By Chef Albert Kwok
albertkwok167@hotmail.com; (780) 885-3360

I would like to thank my committee members Dr. Bashaw and Dr. Ingraham for their guidance in my research, as well as professors Dr. Gramit and Dr. Moshaver for their assistance in course work and Ms. Janet Scott Hoyt for her continual encouragement. Most of all, I would like to thank my supervisor Dr. Jacques Després for his wisdom, interpretive inspirations, generosity, and for his genuine care and understanding.

In partial fulfillment of the requirements for the Doctor of Music Degree for Sandra Joy Friesen.

The repertoire for this recital was first inspired by my fascination with Claude Debussy's extraordinary ability to express the visual, the poetic and the sensual through the piano. After a lifetime of composing imagery in sound, Debussy set about a final project, his *Études*, that he hoped would solidify his status as a composer behind the greatness of Frederic Chopin and Franz Liszt – and his piano music to the transcendental. Choosing the *Études* in their entirety was therefore a logical decision. The second inspiration emerged from Debussy's musical heritage – the French Baroque tradition of François Couperin – and a later influence, the visionary Franz Liszt. The works on this program illustrate how masterfully these three transcended technique and the instrument, in order to communicate.

François Couperin was a composer with a penchant for the delights that surrounded him in the elegance of early 18th-century Versailles and the urban centre, Paris. He was not the first to impart descriptive titles to his pieces, but he was so inventive in his musical representations that he could be hailed as the first European composer of the "character piece."

His intricate style of ornamentation not only decorates or extends melody notes, but also provides a specifically notated expressive intention. *Les langueurs-tendres* (Gentle Apathy) is in typical Baroque binary form: its harmonic and contrapuntal simplicity allow melodic beauty to be expressed through ornamentation that highlights dissonance and toys with rhythm. *Les baricades mistérieuses* (Mysterious Barricades) is a play on the word, in which overlapping lines and suspensions form a mysterious aural barricade.

Franz Liszt's music is a monumental bridge between the music of the young Romantics in the early 19th century and the early modernists at the other end of the century. Liszt is known for exceeding technical boundaries once thought impossible, and transporting literary inspirations into epic musical dramas. *Harmonies du soir* is one of the many powerful examples in which he merged compositional mastery with technical prowess. Through the opening distant A flat "bells," delicate arpeggio decorations, thunderous chordal passages, and tender melody, he captures the passion and intimacy of evening harmonies.

Debussy composed the *Études* during a final remission of the cancer, unexpectedly feeling a profound musical rejuvenation. To get away from Paris, he retreated to his favored coastal village of Pourville, and composed – surrounded by rolling hills, pastoral fields, majestic cliffs, gusty coastal winds, the sea, the pebble beach and the endless sky. Dedicated to Chopin, the *Études* were not given imaginative titles, as was Debussy's usual practice; nor did they need any. Debussy paid no heed to the institutional rules of composition but followed his instinct and sensitivities in a collection of remarkable diversity. He looked back to Couperin's ornamental tradition, employing these rhythmically free style gestures in each étude, but especially in *étude pour les agréments* where ornaments become the significant musical content. Debussy greatly admired Bach and in *étude pour les huit doigts* he showed flights of finger fancy in a modernization of the Baroque improvisatory keyboard prelude. He was fascinated by the sounds of the Balinese Gamelan percussion instruments, recreating them in *étude pour les Quartes* with brilliant clanging chords. He used the idea of the 19th-century Romantic waltz in *étude pour les Octaves*, but rather than following the rhythmic rule of the dance form, he captured the waltz essence through unexpected rests and accents, dizzying leaps of octaves and quick changes of mood. He also paid homage to the great predecessors and teachers of modern piano technique: Carl Czerny, in *étude pour les "cinq doigts": d'àpres Monsieur Czerny* where the simple five-finger pattern is transformed into playful finger gymnastics; Frederic Chopin, in *étude pour les Tierces* where the mundane interval of the third is transfigured into poetry in which the rhythm seems to emulate the rolling of the sea; and Franz Liszt, both in *étude pour les notes répétées* – turning this notoriously difficult technical action into light-hearted expressions and percussive gestures of humour and wit —and in the final *étude pour les accords* with decisive chords bounding across the full keyboard range, framing an inner section of exquisite tenderness.

Debussy imbued his artistry with cool French charm but also with moments of unabashed romantic expression, and often with a spirit of improvisation and spontaneity. His extraordinary blend of virtuosity and artistry place these *Études* in a category all their own.

Sandra Joy Friesen

Sandra Joy performs internationally with a diverse range of repertoire and style, from classical to contemporary to modern improvisation.

Also passionate about Canadian music, Sandra has performed and taught Canadian music for many years. In November 2009, with solo piano recitals Sandra represented the University of Alberta and Canadian composers at the Brazil Association for Canadian Studies X Congress (Goiânia, Brazil) and before that, in October 2008, at the Mexican Association for Canadian Studies XIII Congress (Guadalajara, Mexico) supported by the Canadian Embassy in Mexico. Other recent international work has been a music and art improvisation performance project (London, UK; June 2009) with painter Werner Friesen and concert pianist Douglas Finch at Trinity/Laban College, and performances at the Castelfranc Piano Summer Music School (Tarn, France; August 2009). Sandra has recorded a solo piano volume *Garden of Music* by Alain Mayrand, and a commissioned work *To the Garden the World* by Stephen Chatman (CMC Centrediscs) nominated for a 2010 Juno Award. She has performed with several West Coast orchestras, recently premiering a concerto by Larry Nickel with the Canada West Chamber Orchestra, and receiving great acclamation for her performance of Gershwin's *Rhapsody in Blue* with the San Capistrano Valley Symphony (Orange County, California, USA).

As a collaborative pianist, through July 2009 Sandra performed in Gdansk, Poland; with the Erato Ensemble for the "2008 Cultural Olympiad" (Vancouver & Whistler, BC) supported by organizations of Canadian Heritage Society, SOCAN, Canadian Music Centre and the 2010 Winter Olympics; and with saxophonist Julia Nolan through many parts of Canada, United States and Slovenia. Previous recital tours have also included North Dakota, northern Mexico, western Canada, and Vancouver Island. On personal invitation from Dr. Deen Larsen, her next collaboration is in July at the Franz-Schubert-Institute (Austria).

After years as faculty member of Kwantlen Polytechnic University (Langley, BC) Music Department, Sandra is now completing her second year of doctoral studies researching experimental Canadian works of the mid-twentieth century. She received a Queen Elizabeth II Scholarship, a Beryl Barns Award and the Leah Memorial Scholarship. She gratefully acknowledges support for her educational research from the Canadian Federation of University Women (National) – receiving their highest award, the Margaret McWilliams Fellowship.

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Graduate Composers Concert

Monday, April 19, 2010 at 7:00 p.m.
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Graduate Student Composers Concert
April 19, 2010

Convocation Hall, University of Alberta, 7:00 p.m.

Enterprise String Quartet
Guillaume Tardif, Virginie Gagné, violin
Charles Pilon, viola
Joanne Yu, cello

Andriy Talpash, conductor

1. *Forgotten Ways of Thinking (2010)*	Shumaila Hemani

Electroacoustic composition

2. *INEO (2010)*	Colin Labadie

String Quartet & tape

3. *Alienation (2010)*	Jacek Sobieraj

String Quartet & live electronics

4. *The Abyss of Unnamable Devourers (2010)*	Daniel Brophy

String Quartet & live electronics

Forgotten Ways of Thinking

This piece is based on the recordings I collected in Bhitshah in summer of 2009. Bhitshah is a small town in the Sindh province of Pakistan, and it is known for the shrine of Shah Abdul Latif Bhitai. For any ethnomusicologist, field-work is the most enriching experience of their work, but there are only some aspects of the experience that makes its way into published text. This piece is an attempt to give expression to those aspects of field-work experience that may otherwise be forgotten.

-- Shumaila Hemani (2010)

INEO

"The title of this piece, *INEO*, is Latin for "I enter," or "I go into." At the outset of writing *INEO*, I made a conscious decision to use a narrow palette of techniques drawn from a set of extremes: quiet, high, and slow. For me, working this way required a certain amount of grit and self-discipline since I was constantly fighting the urge to do more. The writing process was thus personally challenging and unnerving, despite the austere surface of the piece. At many points, I had to force myself to simply dive in and push forward. For this reason, I felt that *INEO* was an appropriate title."

-- Colin Labadie (2010)

Alienation

Alienation - music for two violins, viola, violoncello and live electronics was inspired by psychological distress of being isolated from a group and activity in which one should be involved. It was galvanized by one's estrangement and solitude.

When looking at a string quartet, it is easy to notice that one of the players holds the instrument in a different way. It is the cello player who is so distinctive in the above ensemble. In addition to that, cello can produce the whole variety of sounds, which are unachievable for other instruments of the quartet. In my composition I used this analogy to create a pseudo theatrical and musical depiction of numerous dynamics generated in a scenario when someone is atypical.

There are two main forces embedded in the structure of the work: a "group" force represented by the two violins (with violin 1 being the leader), and an "individual" force represented by the cello. The latter, being permanently late, and not always following orders and procedures en masse, finally rebels separating itself from the group formation by establishing a cadenza-like solo. In between the abovementioned two drives, there is the viola, the alto/tenor member of the string quartet. The viola, which in appearance is almost identical to the violin but slightly larger, is being influenced both: by the former, and by the latter host. Surely besides the similarity of string tuning [viola: *c – g – d' – a'* (C3 – G3 – D4 – A4) and cello: *C – G – d – a* (C2 – G2 – D3 – A3)] the viola also finds some links to cello in the historical field. There was a time when viola's ancestor was called ***viola** di brazzo*, while cello's predecessor was called ***viola** da gamba*, both ***violi***! And therefore in my piece viola engages itself in a little flirt with cello. Their romantic tête-à-tête unfortunately ends with violins' disturbing return and the viola is claimed back from the idyllic duet into a rushing, busy reign of exigencies. Cello follows its new ally and joins back the ensemble in a "melting pot" passage, which eventually leads to a quite surprising end.

The electronic ingredient, the obvious "fifth wheel" of my music arrangement consists of a pre-recorded stereo track as well as real-time sound effect controlling. This is simply to enhance specific musical phrases and reinforce the sound environment while the quartet is focusing on their performing merits. It is also to disassociate my work from the musical form known as string quartet.

-- Jacek Sobieraj (2010)

The Abyss of Unnamable Devourers

The Abyss of Unnamable Devourers was created during an obsession with the science-fiction/horror author H.P. Lovecraft. A common element found in Lovecraft writings is the infamous *Necrinomicon*, also know as the book of the dead. Many critics claim that the *Necrinomicon* was created by Lovecraft himself as a subject to draw inspiration from. However in recent years there have been discoveries of this book and debate whether it is an old and sacred text of a belief system long since abandoned or a fictional object created as a means for inspiration.

> "Such books have existed in fact, and do exist. Idries Shah tells us of a search he conducted for a copy of the Book of Power by the Arab magician Abdul-Kadir (see: The Secret Lore of Magic by Shah), of which only one copy was ever found. The Keys of Solomon had a similar reputation, as did The Magus by Barret, until all of these works were eventually reprinted in the last fifteen years or so."
> -- Simon, Ed. *Necrinomicon*, Avon Books, March 1980.

Among these pages are sacred rights to bring forth demons from beyond a mystical gate that is protected by 'UMR-AT-TAWIL, the guide for those who would seek the other realm. In the story *The Silver Key*, Randolph Carter—a character frequently used in H.P. Lovecraft's novels, discovers these gates through rites discovered in the *Necrinomicon.* On this journey, beautiful and terrible discoveries are made in light of spiritual oneness and higher consciousness. In my work *The Abyss of Unnamable Devourers,* these stories are synthesized with chants and rites taken directly from the *Necrinomicon* in order to create an atmosphere of fear, wonder, beauty, sadness and chaos.

-- Daniel Brophy (2010)

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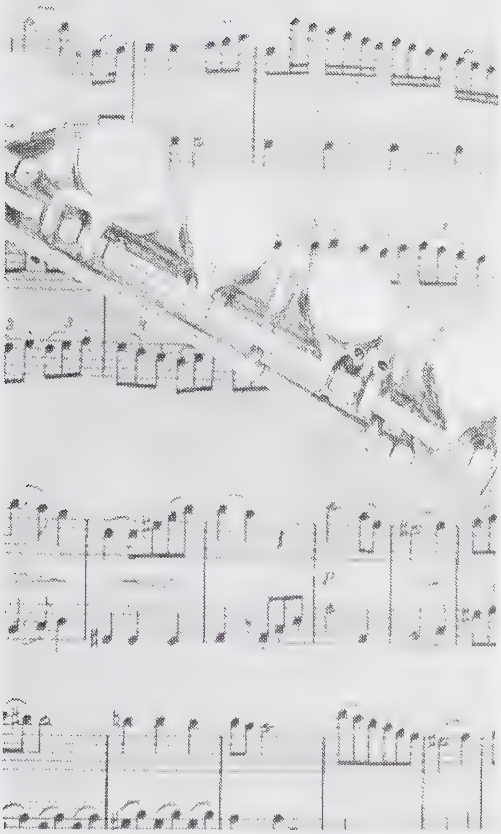
DEPARTMENT OF MUSIC UNIVERSITY OF ALBERTA

0809-[illegible]-CRS-7779

Spring Recital
Crystal Muller
Flute & Composition



April 25th 2010
1:00 PM
Convocation Hall

J.S. Bach ....Sonata in E Flat Major BWV 1031

J.S. Bach is a German composer and organist. Some speculate that C.P.E Bach composed Sonata in E-flat major underneath his father's name, or, more likely, with his father's careful instruction. This joyous sonata is a perfect example of ornamented melodies, common during the baroque era.

I Allegro Moderato
II Siciliana

Crystal Muller –Flute
Sophia Barry – Piano

C.L. Muller (1984-) ....Women's Dialogues

Muller is a composer and flautist. Women's Dialogues was composed in 2010 for two sopranos and flute. These five movements are a sonic realization of dialogues between women, using text from William Blake and George F. Walker to develop thematic ideas.

I Peaceful Deliberation
II Resentment & Vengeance

Text: Problem Child – George F. Walker
Helen: *Ah. It's really bleeding now.*
Denise: *What gave you the right to make it personal.*
Helen: *Ah, damn. It's really bleeding pretty badly.*
Denise: *I mean what kind of position dies that put me in? You think that I should go to church and become a better cook or I'll never see my kid again.*

III Uncertainty
IV Humanity

Text: A Divine Image – William Blake
Cruelty has a human heart,
And Jealousy a human face;
Terror the human form divine,
And Secresy the human dress.

V Confidence

Alesha Bogdan – Soprano
Isabel Davis – Soprano
Jessica McMillan – Flute

W.A. Mozart (1756-1791) ....Andante in C Major K.315

Mozart is a prolific classical composer. Ferdinand De Jean commissioned Andante in C major (K. 315) in 1778 as an alternative second movement for Flute Concerto No. 1's Adagio ma non troppo. This quiet piece demonstrates the subtly of dynamics and rhythm in the classical era.

Crystal Muller –Flute
Sophia Barry – Piano

Eric Satie (1866-1925) ....Gymnopedie No.2

Satie is a French composer and pianist. Gymnopédie No.1 and 3 were published in August 1888 for piano. The second Gymnopédie was released in1895. Donald Peck re-orchestrated Gymnopédie No.2 to include flute and piano. Gymnopédies, are often gentle yet somewhat eccentric pieces defying classical tradition, and regarded as the precursors to ambient music.

Crystal Muller –Flute
Sophia Barry – Piano

Dirk Keetbaas .... Three Miniatures for Solo Flute

Dirk Jr. Keetbaas is a Flautist, and composer, born in Scheveningen, Holland on Jun 20 1921; however, he became Canadian citizen in 1930. From 1980, he taught composition, and in 1985 he retired from CBC Toronto and moved to Calgary, where he taught composition privately.

Mesto, Tranquillo

Crystal Muller – Flute

C.L. Muller (1984-) ....Riots

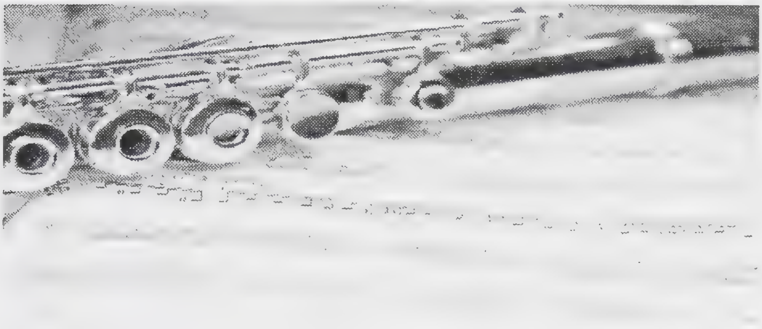
Muller is a composer and flautist. Riots was composed in 2010 for brass quintet, and is a soundscape of a developing riot. Riots explores the power relations between the elite and the proletariat.

Matthew Parsons – 1St Trumpet
Mary Ellen Charbonneau – 2nd Trumpet
Michael Clark – Horn
Craig Goueffic – Trombone
Raymond Basaraba – Tuba

G.F. Handel ....Harmonious Blacksmith

Handel is a German-English baroque composer famous for his operas, oratorios, and concertos. The 'Harmonious Blacksmith' first appeared in Suite No.5 for harpsichord, and is a theme with variations that shows the different way to ornament melodies in the baroque era. Katherine Borst Jones re-orchestrated the 'Harmonious Blacksmith' for flute quartet.

Crystal Muller – Flute
Philippe de Montigny – Flute
Lara Milner – Flute
Jessica McMillan – Flute



Special Thanks To:

Alesha Bogdan, Isabel Davis, Jessica McMillan and 16 valves & a Slide: Thank you for all your hard work in preparing Women's Dialogues, and Riots on short notice.

Philippe de Montigny, Lara Milner, and Jessica McMillan: Thank you so much for the hard work, and early morning practice to prepare the Harmonious Blacksmith.

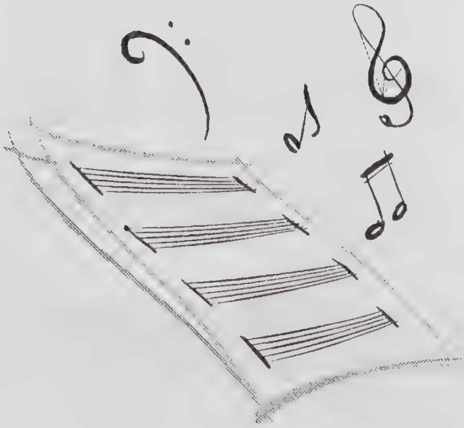
Cheryl and John Derksen (AKA Mom & Dad): Thank you for all your help with the reception.

Sarah Bouthillier and Ian Crutchley: Thank you for always pushing me to new limits, and inspiring me to work harder.

To my Family: Thank you so much for all your continued support, and understanding.

Guest Performers

Sophia Barry	Piano
Alesha Bogdan	Soprano
Isabel Davis	Soprano
Philippe de Montigny	Flute
Jessica McMillan	Flute
Lara Milner	Flute
16 Valves & a Slide	Brass Quintet
Matthew Parsons	1st Trumpet
Mary Ellen Charbonneau	2nd Trumpet
Michael Clark	Horn
Craig Goueffic	Trombone
Raymond Basaraba	Tuba



HEAR'S TO YOUR HEALTH

UCalgary String Quartet

Edmond Agopian, violin
Brinna Brinkerhoff, violin
Dean O'Brien, viola
Beth Root Sandvoss

Wednesday, April 28, 2010, 5 pm
Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University of Alberta Hospital

DEPARTMENT OF
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String Quartet in D Minor, Op. 76, No. 2 “Quinten”
Franz Joseph Haydn

Allegro
Andante o piu tosto allegretto
Menuetto: Allegro ma non troppo
Finale: Vivace assai

String Quartet No. 1 in E-Flat Major, Op. 12
Felix Mendelssohn

Adagio non troppo – Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

The UCalgary String Quartet is the quartet in residence at the University of Calgary. The Quartet has performed nationally and internationally and has been recorded by CBC Radio for regional and national broadcasts, Radio Europa, and the National Radio of Portugal. It has collaborated with many distinguished artists, such as Anton Kuerti, pianist, and Amanda Forsyth, cellist (founding cellist of the UCalgary String Quartet).

The Quartet’s repertoire covers a wide spectrum of music; it has commissioned and premiered works by U of C Composition faculty, graduate students and alumni. Presently, the Quartet is in the process of performing and recording the entire Beethoven string quartet cycle.

The UCalgary String Quartet was nominated for the Instrumental Group of the Year Award at the Canadian Folk Music Awards and at the Western Canadian Music Awards. The nominated recording, on the American label MSR Classics, is titled Far Behind I Left My Country – Klezmer and East European Folk Music – Arranged and Composed by Edmond Agopian

Edmond Agopian began his violin training in Constantza, Romania where, along with classical studies he played and toured with a taraf- a Romanian / Gypsy ensemble. After immigrating to Canada he studied at the University of Toronto (BMus), and the Juilliard School (MMus). In 1991 Mr. Agopian accepted the positions of Professor of Violin and Conductor at the University of Calgary, and Artist-in-Residence at Mount Royal University Conservatory. In 2005 Mr. Agopian was awarded the Alberta Centennial Medal. At the University of Calgary he was awarded the John Peter Lee Roberts Distinguished Professorship in Fine Arts. He has been on the faculty of the Morningside Music Bridge summer international program at Mount Royal University since its inception in 1997, and is the founder and artistic director of the University of Calgary summer chamber music festival, Contrasts.

Brinna Brinkerhoff received a Bachelor of Music degree cum laude from Rice University, where she studied violin with Kathleen Winkler, and a Performance Diploma and a Master of Music degree from Indiana University where she studied with Miriam Fried. She has also studied at the Aspen Music Festival, the Music Academy of the West, the Banff Centre for the Arts, and Domaine Forget She has been a member of the Ensemble Resonance, Baroque Moderne, Kensington Sinfonia and the Players Chamber Ensemble.

Dean O'Brien earned a Doctorate of Musical Arts Degree from the University of Texas at Austin, and a Bachelor of Music and Master of Music degrees from the Eastman School of Music. He also studied at the Peabody Conservatory, the Banff Centre and the University of California at Santa Barbara. He has served as principal viola of the Montreal Chamber Orchestra, the Victoria Texas Symphony Orchestra, the Mid-Texas Symphony, the Orchestra of Saint David's and the Santa Barbara Chamber Orchestra, and has played with the Austin, San Antonio, Albany, NY and Santa Barbara Symphony Orchestras, as well as the orchestras of the New Texas and Victoria Bach Festivals. Dr. O'Brien is currently an Instructor at the University of Calgary and the Mount Royal College Conservatory. He is Principal Viola of the Red Deer Symphony Orchestra, member of the Kensington Sinfonia and is the Artistic Director of the Calgary Pro Musica Society.

Beth Root Sandvoss was born in Madison, Wisconsin and studied with cellists Parry Karp, Alan Harris, and Irene Sharp. She has been a member of the Hong Kong Philharmonic Orchestra, the San Jose Symphony, the Madison Symphony, the Victoria String Quartet, and the Calgary Philharmonic Orchestra. She is a founding member of the acclaimed Land's End Chamber Ensemble which was featured at the Alberta Scene in Ottawa in 2005. She is a faculty member at the Mount Royal College Conservatory as well as the University of Calgary, and spends her summers teaching and performing at music festivals throughout Canada and the United States.

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The University of Alberta Department of Music presents:

University of Alberta Madrigal Singers

Podium 2010 Concert

Leonard Ratzlaff, Conductor

Saturday, May 22, 2010
Knox United Church, Saskatoon

Department of
Music
University of Alberta

Stimmt an die Saiten (from Die Schöpfung)

Franz Joseph Haydn (1732-1809)
Denis Arseneau, piano

Stimmt an die Saiten, ergreift die Leier!
Lasst euren Lobgesang erschallen,
Frohlocket dem Herrn, dem mächtigen Gott!
Denn er hat Himmel und Erde bekleidet in herrlicher Pracht.

Sound the harp, grab the lyre and play!
Let your songs of praise resound,
Sing joyfully to the Lord, the mighty God!
For he has clothed the heavens and the earth in stately dress.

Tota pulchra es Maria

Ola Gjeilo (b. 1978)

Tota pulchra es Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificenti populi nostri.

Thou art all beauty, O Mary,
and there is no blemish of original sin in thee.
Thy garments are as white as snow,
and your face is like the sun.
Thou art the glory of Jerusalem, the joy of Israel,
and the honour to our people.

Sfogava con le stelle

Claudio Monteverdi (1567-1643)

Sfogava con le stelle
un infermo d'amore
sotto notturno cielo il suo dolore.
E dicea fisso in loro:
«O imagini belle
de l'idol mio ch'adoro,
sì com'a me mostrate
mentre così splendete
la sua rara beltate,
così mostraste a lei
i vivi ardori miei:
la fareste col vostr'aureo sembiante
pietosa sì come me fate amante».

A lovesick man was
venting to the stars
his grief, under the night sky.
And staring at them he said:
"O beautiful images
of my idol whom I adore,
just as you are showing me
her rare beauty
while you sparkle so well,
so also demonstrate to her
my living ardour:
by your golden appearance you'd make her
compassionate, just as you make me loving."

Remember (Two Rossetti Love Songs, No. 2)

Stephen Chatman (b. 1950)

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption lave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Soon ah will be done wi'd de troubles of dis worl'

Arr. Diane Loomer (1940-)
Abra Whitney, Maria Conkey, soloists

I want to see my Jesus,
goin' home to God.

Soon ah will be done wi'd de troubles of dis worl'
Goin' home to God.

I want to meet my brother,
I want to meet my sister,
I want to me my mother,
Goin' home to God.

No mo' weepin', an wailin'
Goin' home to God.
Goin' home to God.

Soprano

Megan Chartrand
Nevada Collins-Lee
Annette Martens
Brynn McDonald
Sonia Oppenheim
Meghan Rayment
Mary-Ellen Rayner
Kimberley Taylor
Jessica Wagner

Tenor

Russell Ault
Darin Grant
Sean McMann
Rafael Sibrian
Dalton Terhorst
Anthony Wynne

Alto

Irene Apanovitch
Maria Conkey*
Lana Cuthbertson
Susan Farrell
Mirjam Frank
Rosie Kilgannon
Rachael King
Norah Lumax
Abra Whitney
* Assistant Conductor

Bass

Denis Arseneau
Rob Curtis
Scott Garland
Kurt Illerbrun
Damon MacLeod
Spencer Marsden
Adam Robertson
Adam Sartore

University of Alberta Madrigal Singers

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC National Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded five CDs, two of which (Balulalow, The Passing of the Year) received the Association of Canadian Choral Communities (ACCC) national choral award for best recording of the year. Comprising students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble and the Edmonton Symphony, with whom they performed Handel's Messiah this past December. The CBC has recorded them frequently for national and regional broadcast. The Madrigal Singers are honoured to perform at Podium 2010, the biennial conference of the ACCC, in Saskatoon, and in November they have been invited to participate in University Voices, a project sponsored by Soundstreams Canada, under the direction of Estonian conductor Tonu Kaljuste in Toronto.

Leonard Ratzlaff, conductor

A member of the faculty in the Department of Music at University of Alberta since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa. His duties include co-supervising the U of A's graduate program in choral conducting, as well as directing the Madrigal Singers. He recently completed a 5-year term as Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that also collaborates frequently with the ESO and has toured both in Canada and abroad. Under his direction, the Eaton Singers have presented many of the major choral-orchestral works, including the Passions of Bach, oratorios by Elgar, Handel, Haydn and Mendelssohn, and Requiems by Brahms, Britten and Duruflé. This past November he conducted the Verdi Requiem with the ESO. He has guest conducted the Alberta Baroque Ensemble, Calgary Bach Society, Edmonton Symphony, the National Youth Choir of Canada, Pro Coro Canada and the Winnipeg Singers. Recent honours include his induction into the Alberta Order of Excellence, the Order of Canada, and the Royal Society of Canada. Professor Ratzlaff is a frequent adjudicator, clinician and guest lecturer in Canada and the US.

CD recordings of the University of Alberta Madrigal Singers are available at the CD Sales Booth, Marketplace Trade Show, Bessborough Hotel.

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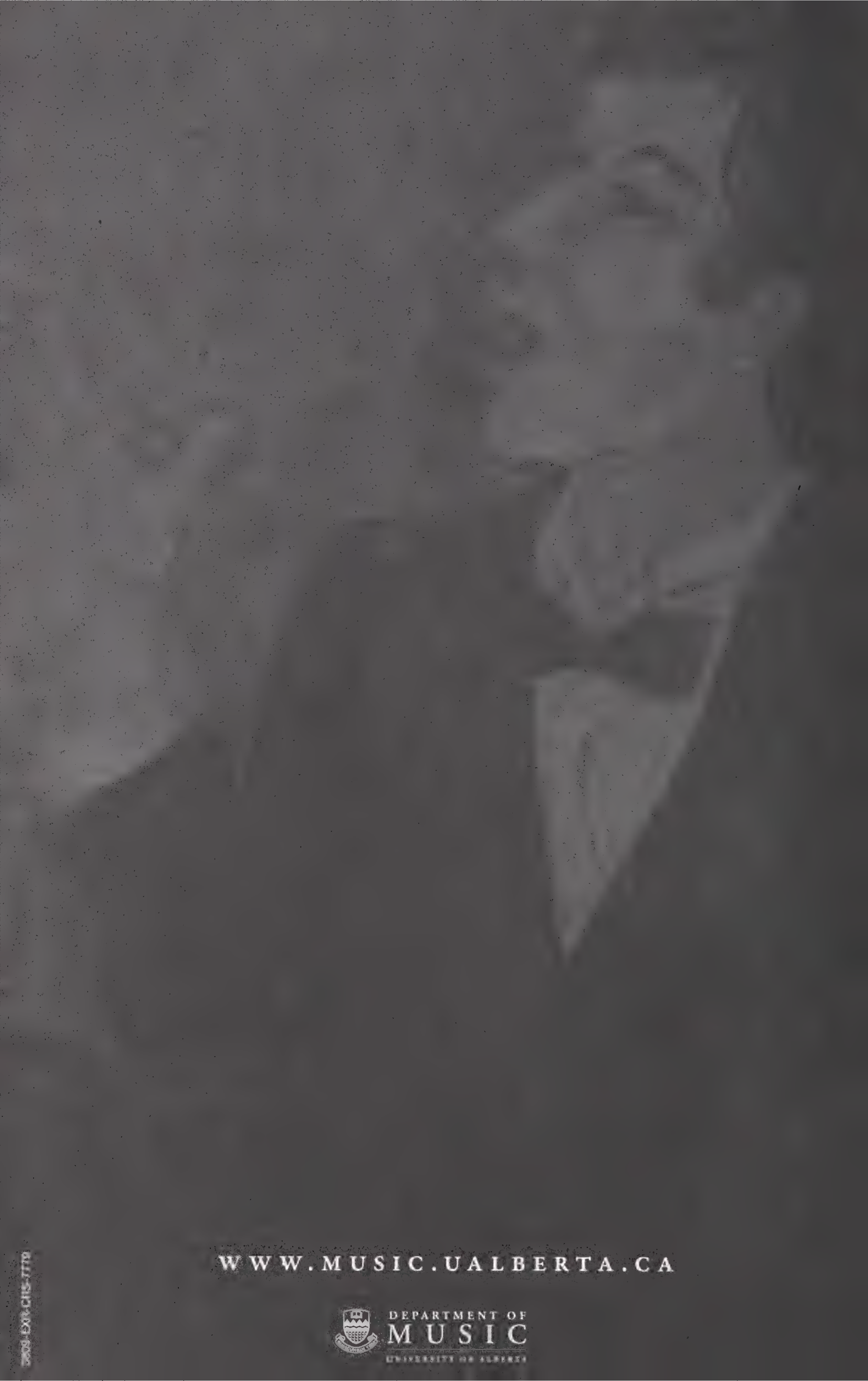

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2009-EXR-CITS-7770

IN RECITAL
MASTERS PROGRAM

Nansee Hughes, soprano
Magdalena Adamek, Piano

Sunday, June 26, 2010 at 2:00 p.m.
University of Alberta - Convocation Hall

Nansee Hughes
Soprano

PROGRAM

1. Ellen's Erster Gesang Op. 52, No. 1 F. Schubert (1797-1828)
2. Ellen's Dritter Gesang Op. 52, No. 2

1. Sehnsucht D. 481 (1816)
2. Heiss mich nicht reden D. 726 (1821)
3. So lasst mich scheinen D. 727 (1821)

Mia speranza adorata....Ah! W.A. Mozart (1756-1791)
non sai qual pena K. 416 (1783)

INTERMISSION

Quatre Chanson de jeunesse C. Debussy (1862-1918)
1. Pantomime (1882)
2. Clair de Lune (1882)
3. Pierrot (1881)
4.Apparition (1884)

1. La Belle Dame sans merci (2006) M. Forsyth (1936-)
2. Lines to Fanny Brawne (1991)

Ms. Hughes is a recipient of the 2009/2010 Beryl Barns Memorial Graduate Awards in Music.

Raste Krieger – Rest, Warrior
Op. 52, No. 1
Soldier Rest! thy warfare o'er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.

In our isle's enchanted hall,
Hands unseen thy couch are strewing,
Fairy strains of music fall,
Every sense in slumber dewing.

No rude sound shall reach thine ear,
Armour's clang, or war-steed champing,
Trump nor pibroch summon here
Mustering clan, or war-steed champing.

Ruder sounds shall none be near
Guards nor warders challenge here,
Here's no war-steeds neigh and champing,
Shouting clans, or squadrons stamping.

Yet the lark's shrill fife may come
At the day-break from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.

Jäger Ruhe – Huntsman, rest!
Op. 52, No. 2
"Huntsman, rest! thy chase is done,
while our slumbrous spells assail ye,
Dream not, with the rising sun,
Bugles here shall sound reveillé".

Sleep! the deer is in his den;
Thy hounds are by thee lying;
Sleep! nor dream in yonder glen,
How thy gallant steed lay dying.

Sehnsucht
D. 481 (1816)
Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.

Ach! he who loves and knows me
Is far away.
I am reeling,
My entrails are burning.
Only one who knows longing
Knows what I suffer!

Heiss mich nicht reden
D. 7226 (1821)
Don't ask me to speak - ask me to be silent,
for my secret is a [solemn] duty to me.
I wish I could bare my soul to you,
but Fate does not will it.

At the right time, the sun's course will dispell
the dark night, and it must be illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep
hidden springs.

Others may seek calm in the arms of a friend;
there one can pour out one's heart in lament.
But for me alone, a vow locks my lips,
And only a god has the power to open them.

So last mich scheinen D. 727 (1821)
So let me seem, until I become so;
don't take the white dress away from me!
From the beautiful earth I hasten
down into that solid house.

There I will repose a moment in peace,
until I open my eyes afresh;
then I will leave behind the spotless garment,
the girdle and the wreath.

And those spirits of heaven
do not ask whether one is `man' or `woman',
and no clothes, no robes
will cover my transfigured body.

Although I have lived without trouble and toil,
I have still felt deep pain.
Through sorrow I have aged too soon;
Make me forever young again!

Mia speranza adorata...Ah! non sai qual pena K. 416 (1783)
My beloved hope!
Ah, the wrath of heaven is too calamitous for us;
the last time is this, that I clasp you to my breast.
My soul, I will see you no more;
ah, you assist and console her for me.
Good-bye, Zemira, remember me!
Listen.....what do I see? You weep, o my treasure,
oh how much that weeping increases my suffering.
Who can experience a condition worse than mine?
Good-bye forever, beloved spouse, good-bye!

Oh, God, you do not know the pain of having to leave you,
But that weeping, my soul, makes my suffering more grave,
Ah, leave me, O fierce moment! Dear wife,
ah, how I feel as if anguish will make my heart fail!
To what savage vicissitudes you kept, adverse gods,
Tell me if my situation is not worthy of pity.

Pantomime (1882)

Pierrot, who is nothing like Clitandre,
empties a bottle without ado,
and, ever practical, cuts into a pâté.

Cassandre, at the end of the avenue,
sheds an concealed tear
for his disinherited nephew.

That impertinent Harlequin schemes
the adbuction of Columbine
and whirls around four times.

Columbine dreams, surprised
at feeling a heart in the breeze
and at hearing voices in her heart.

Clair de Lune (1882)

Your soul is a chosen landscape
charmed by masquers and revellers
playing the lute and dancing and almost
sad beneath their fanciful disguises!

Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingles with the moonlight,

the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among the marble
statues!

Pierrot (1881)

Good old Pierrot, at whom the crowd gapes,
having concluded Harlequin's wedding,
walks along the Boulevard du Temple, lost in
thought.
A girl in a supple garment
vainly teases him with a mischievous look;

And meanwhile, mysterious and smooth,
taking her sweetest delight in him,
the white moon, bull-horned,
throws a furtive glance
at her friend Jean Gaspard Deburau.

Apparition (1884)
The moon was saddened. Seraphims in tears
dreaming, bows at their fingers, in the calm of filmy flowers
Threw dying violas of white sobs
sliding over the blue of corollas.
It was the blessed day of your first kiss;
My reverie, loving to torture me,
wisely imbibed its perfume of sadness
That even without regret and without setback
leaves the gathering of a dream within the heart that gathered it.
I wandered then, my eye riveted on the aged cobblestones.
When, with light in your hair, in the street
and in the evening, you appeared to me smiling
and I thought I had seen the fairy with a hat of light
who passed in my sweet dreams as a spoiled child,
always dropping from her carelessly closed hand
a snow of white bouquets of perfumed stars.

La Belle Dame sans Merci (2006)

Ah! What can ail thee wretched wight,
Alone and palely loitering;
The sedge is withered from the lake
And no birds sing
I met a lady in the meads full beautiful, a faery's child;
Her hair was long, her foot was light and her eyes were wild.
I set her on my pacing steed and nothing else saw all day long;
Far sideways would she lean, and sing a faery's song.
I made a garland for her head, and bracelets too.
And fragrant zone; She looked at me as she did love
And made sweet moan – Oh.
She took me to her elfin grot and there gazed and sighed deep,
And there I shut her wild, sad eyes
So kissed to sleep.
And there we slumbered on the moss, and there I dreamed,
ah, woe-betide, the latest dream I ever dreamed on the cold hillside.
I saw pale kings and princes too; pale warriors, deathpale were they all;
Who cried "La Belle Dame sans Merci hath thee in thrall!"
And this is why I sojourn here alone and palely loitering,
Though the sedge is withered from the lake and no birds sing.

Lines to Fanny Brawne (1991)

This living hand now warm and capable of earnest grasping
Would if it were cold And in the icy silence of the tomb
So haunt thy days and chill thy dreaming nights
That thou wouldst wish thine own heart dry of blood
So in my veins, red life might stream again
And be conscience calmed
See here it is, here it is – I hold it before you.

Please join Nansee after the recital in the Lounge for refreshments!

A WORD OF THANKS . . .

First, I would like to thank Magdalena Adamek for agreeing to accompany me in my recital, pretty much last minute, as well as playing the repertoire in class and meeting with me after repertoire classes to help with rhythms. You are a truly wonderful and inspirational musician. I am honoured to have the opportunity to work with you.

I would like to thank my wonderful and supportive voice teacher, Harold Wiens, for helping me get "vocally ready" for this opportunity. Without his constant worry about my interpretations, how many calories I would intake daily, how much I exercised and how high my high heels were, I don't think I could sing this recital for you. I appreciate the last three years with you to no end and will always reserve a special place for you in my heart.

I would like to thank Brian McIntosh and Beth Turnbull for your constant attention to my (sometimes horrible) diction and making it sound...almost like I'm a native speaker. I hope to be as well rounded a performer as the two of you so obviously are!

Thank you to Janet Scott-Hoyt for making me understand that art song/Lieder/melodie is not just pretty notes and phrases, but meaningful art that needs to be interpreted and studied just as hard as any opera role. You inspire me to be a better performer!

Thank you to my wonderful and supportive husband, Brodie, and my Hughes family. I don't know how you have been so patient with my passion to sing, but I love you for it. Thank you to my own family. Without the support of my sisters and brother, the niblings and my parents, I probably would have quit this dream a long time ago. You are the best support group any singer could ever have! I love you all!

I also would like to send a special thanks out to Amanda and Greg for always being supportive and telling me the truth. Thank you, Greg for always offering to play my sometimes difficult music. Thank you, Amanda for always sharing your vast knowledge of pedagogy!

I want to thank Jill Sherring, who I have known since we were in Grade Six, for the BEAUTIFUL posters and stunning programs. Thank you for having such a talent for art! You are very special to me, Beans!

Thank you to Russ Baker for being here to record my recital! I don't think you know just how much all of the performers at this institute appreciate you and your hard work! Thank you again!

And finally, thank YOU all for coming out to celebrate my thesis recital with me! I don't think I could fathom a better way to spend my afternoon than with all of you and entertaining you with what I love to do with all my heart!

DEPARTMENT OF
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UNIVERSITY OF ALBERTA

Monday Noon Music

"Gala" Launch

September 14, 2009

"Caro Nome" (Rigoletto) Guiseppe Verdi (1813-1901)
Nanssee Hughes, soprano, Janet Scott Hoyt, piano

Sweet name, you who made my heart throb for the first time,
you must always remind me the pleasures of love!
My desire will fly to you on the wings of thought and my last breath will be yours, my beloved.

4 *Stücke* (1942) Paul Hindemith (1895-1963)
I - Moderato (1:01)
II - Andante (1:02)
III- Allegretto (1:18)
IV - Allegro (1:32)
Matt Nickel, bassoon, Kathleen DeCaen, cello,

"Donde lieta" (La Boheme, 1896) Giacomo Puccini (1858-1924)
Jodi Penner, soprano, Marnie Giesbrecht, piano

Once again I'll return to my own scentless flowers,
Lonely as once before to live with all my memories
Though solitary hours where longing never ends!
Goodbye then, we part as friends.
One thing I ask you! Gather together the few keepsakes I treasure.
There in a box is my locket and the little cross, together with my prayer-book.
Collect the other things I own and I'll send someone to get them tomorrow…
Listen, under the pillow I left my little bonnet.
It's yours, a souvenir of love you'll always recall!
Good-bye then, good-bye for good and all!

"Adieu, notre petite table" (Manon, 1884) Jules Massenet (1842-1912)
Janice Marple, voice, Janet Scott Hoyt, piano

Farewell, our little table, which brought us together so often!
Farewell, farewell our little table,
Which for just us two seemed so large!
It's unbelievable, but we take up so little space…
Especially when we're embracing.
Farewell our little table!
We used the same glass, the two of us, and when each of us drank,
We tried to find the other's lips.
My poor friend, how he loved me! Farewell our little table, farewll!

"Digital" (1999) Thierry Alla (b. 1955)
Allison Balcetis, soprano saxophone

Fugue in g minor, BWV 578 Johann Sebastian Bach (1685-1750)
Marnie Giesbrecht, organ

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Convocation Hall, Arts Building
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Music

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Thank you.

Monday Noon Music

Monday, September 21, 2009 at 12:00 pm

PROGRAM

Frauenlieben und Leben (A Woman's Love and Life), Op. 42 (1830)
Du Ring an meinem Finger (The Ring on my Finger)
Myrthen (Myrtles), Op. 25 (1840)
Widmung (Dedication)

Robert Schumann
(1810-1856)

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

Cello Suite NO. 1 in G Major, BWV 1007
Allemande
Saraband

Johann Sebastian Bach
(1685-1750)
arr Stanley Yates

Jeremy Doody, guitar

Wie Melodien zieht es mir (It pulls at me, like a melody), Op. 105, No. 1 (1886)
Von ewiger Liebe (Of unending love), Op. 43, No. 1

Johannes Brahms
(1833-1897)

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

Flow My Tears

John Dowland
(1562-1626)

Megan Chartrand, soprano
Jeremy Doody, guitar

Zueignung (Dedication), Op. 10, No. 1 (1885)

Richard Strauss
(1864-1949)

Sarah Toane, soprano
Marnie Giesbrecht, piano

Die Nacht (Night), Op. 10, No. 3 (1885)
Allerseelen (All Souls' Day), Op. 10, No. 8 (1885

Richard Strauss

Jacqui Lynn Fidlar, mezzo soprano
Marnie Giesbrecht, piano

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Monday Noon Music

Monday, September 28, 2009 at 12:00 pm

FEATURING STUDENTS FROM THE FLUTE CLASS OF SHELLEY YOUNGE

PROGRAM

From Sonate in a Minor — Johann Sebastian Bach (1685-1750)
  Allemande
  Sarabande
  Bouree Anglaise

Adam Ferland, solo flute

Suite for Solo Flute — Jean Francaix (b. 1912)
  Caprice
  Pavanne (alto flute)
  Saltarelle
  Allemande (alto flute)
  Menuet
  Marche

Jessica McMillan, solo flute, alto flute

Concert in D Minor — Carl Philipp Emanuel Bach (1714-1788)
  Allegro
  Un poco Andante
  Allegro di molto

MaryGrace Johnstone flute
Denis Arseneau, piano

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MONDAY NOON Music

CONVOCATION HALL
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October 5, 2009

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Études- 1915 Claude Debussy (1862-1918)

I. Pour les huit doigts
II. Pour les dégres chromatique
III. Pour les agréments
IV. Pour les notes repétées
Sandra Joy Friesen, piano

Lágrima (Teardrop) – ca. 1881 Francisco Tárrega (1852-1909)

I. Prelude
Carlos Castillo, classical guitar

Les Amants Trahis (The Betrayed Lovers) - 1721 Jean Philippe Rameau (1683-1764)

Echo, how often have I told you of the favours with which Cupid rewards my lively ardour;
Begin today, begin to speak once again of the torments whose rigours I still do now know.
I come to cry on your bosom.
Myself, I come here to laugh.
My shepherdess has broken her promise;
For her fickle heart
My passion has no more appeal. Let us share our regret and tears.
We would be made to shed tears.
Wee, Damon.
Laugh, Tircis.
Open your heart to me.
Sarah Toane - soprano; Jacques Arsenault – baritone; Kelly Kim – harpsichord

Waran (Raining) Traditional song of the Kamkar and Razbar People
Hoshyar Waissi, (Daf) Kurdish drums

Monday Noon Music

October 19, 2009
Juries
Convocation Hall

Geheimnes — Franz Schubert (1797-1828)
Lied der Mignon

Mary-Ellen Rayner, voice
Amy Esler, piano

Süsse Stille, sanfte Quelle from *the 9 German Arias* — G.F. Handel (1685-1759)

Annette Marten, soprano
MaryGrace Johnstone, flute
Mark Radosh, double bass
Stephanie Wong, harpsichord

Shepherd on the Rock (1st section) — Franz Schubert

Jodi Penner, soprano
Ianna Ings, clarinet
Andrew Sims, piano

Du bist die Ruh — Franz Schubert

Isabel Davis, soprano
Andrew Sims, piano

Les Amants Trahis — Jean-Philippe Rameau (1683-1764)
Récitatif and Duo: Echo! Combien de fois ai-je
su vous instruire...Ma bergère a perdu sa foi

Sarah Toane, soprano
Jacques Arsenault, bass-baritone
Kelly Kim, harpsichord

(program continues overleaf)

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Wanderers Nachtlied
Der Koenig im Thule
Franz Schubert

Greg Trumble, voice
Wayne Zuo, piano

Zueignung
Richard Strauss (1864-1949)

Krista Lessard, voice
Shalee Konojacki, piano

Sonata in F major
Georg Philipp Telemann (1681-1767)
  I. Allegro
  II. Largo

Crystal Muller, flute
Sophia Barry, harpsichord

Sonata for Cello and Piano in G minor, Op. 65
Frederic Chopin (1810-1849)
  I. Allegro Moderato

Amy McClary, cello
Naoko Osada, piano

Quatuor
Florent Schmitt (1870-1958)
  I.
  II.

Allison Balcetis
Stephen Lewis
Po Yuan Ku
Gavin Goodwin

Music

October 21, 2009
Juries
Convocation Hall

String Quintet in C major, D. 956 — Franz Schubert (1797-1828)
II. Adagio

Deborah Chang, violin
Emilie-Anne Neeland, violin
Julia Hui, viola
Julian Savaryn, cello
Kathleen de Caen, cello

Erlkoenig — Franz Schubert

Jacques Arsenault, baritone
Sandra Joy, piano

Der Knabe und das Immlein — Hugo Wolf (1860-1903)

Nevada Collins-Lee, soprano
Keat Machtemes, piano

Heidenroeslein — Franz Schubert

Michelle Stannard, voice
Karen Witten, piano

Gretchen's Bitte — Franz Schubert

Amanda Massey, soprano
Gregory Trumble, piano

(program continues overleaf)

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Die Liebe Farbe from Die shoene Muellerin — Franz Schubert

Nansee Hughes, soprano
Sophia Barry, piano

Heiss mich nicht reden — Franz Schubert

Laura Miller, voice
Amy Esler, piano

Guitar and Cello duo

Amy McClary, cello
Jeremy Doody, guitar

Sound the Trumpet — Henry Purcell (1659-1695)

Adrienne Lloyd, soprano
Rachael King, mezzo-soprano
Ashley Rees, harpsichord
Blake Chartrand, double bass

Wind Quintet

Brian Moyer, trumpet
Ian Burgess, trumpet
Michael Clark, horn
Harrison Lee, trombone
Wei Qiang, tuba

Kleine Kammermusik, op. 24, no. 2 — Paul Hindemith (1895-1963)
I. Lustig. Mäßig schnell Viertel
II. Walzer. Durchweg sehr leise

Jessica McMillan, flute
Matt Jaffray, oboe
Christopher Mann, clarinet
Michael Clark, horn
Matt Nickel, bassoon

Music AT NOON

Friday, October 23, 2009
12:00 pm

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Das zitternde Glänzen der spielenden Wellen
from Neun deutch arien — G.F. Handel (1685-1759)

Megan Chartrand, soprano
Julia Dolman, cello
MaryGrace Johnstone, flute
Marina Zaini, bass
Jory Debenham, harpsichord

Vedro'l mio sol — Giulio Caccini (1551-1618)

Denise Fortney, soprano
Thomas Mead, lute
Hyejin Lee, harpsichord

Tango
Chanson dans la nuit — Carlos Salzedo (1885-1961)

Sherelle Carey, harp
Victoria Burgess, harp

Ganymed — Franz Schubert (1797-1828)

Megan Chartrand, soprano
Claire Belliones, piano

The Swan sees his Reflection — Malcom Forsyth (1936-)

Robyn Reekie, double bass
Sherelle Carey, harp

Erster Verlust — Franz Schubert

Jessica Wagner, voice
Krista Milani, piano

(program continues overleaf)

Gretchen am Spinnrade, op. 2
Franz Schubert

Janice Marple, soprano
Rover Lai, piano

Sonata for Cello and Piano in E minor, op. 38, no. 1
I. Allegro non troppo
Johannes Brahms (1833-1897)

Kathleen de Caen, cello
Rosie Kilgannon, piano

Die junge Nonne, op. 43, no. 1
Franz Schubert

Denise Fortney, soprano
Rover Lai, piano

Quartet no. 2
I. Allegro moderato
Alexander Borodin (1833-1887)

Arlan Vriens, violin
Amanda Alstad, violin
Darrell Soetaert, viola
John Fedor, cello

Zueignung
Richard Strauss (1864-1949)

Krista Lessard, soprano
Shalee Konojacki, piano

MONDAY NOON Music CONVOCATION HALL
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October 26, 2009
Voice Area

Nansee Hughes – soprano		
Tornami a vagheggiar (Alcina)		G F Handel (1685-1759)
Sarah Toane - soprano		
Rêve d'Amour		G. Fauré (1845-1924)
Beau Soir		C. Debussy (1862-1918)
Megan Chartrand - soprano		
Chanson Triste		H. Duparc (1848-1933)
Nevada Collins-Lee - soprano		
Das Verlassene Mägdlein		H. Wolf (1860-1903)
Fussreise		
	Dr. Magdalena Adamek, piano	
Jihwan Cho – bass-baritone		
Die Krähe	(Die Winterreise)	F. Schubert (1797-1828)
Letzte Hoffnung		
	Viktoria Reiswich-Dapp, piano	
Krista Lessard – mezzo soprano		
Zueignung		R. Strauss (1864-1949)
Allerseelen		
	Shalee Konojacki, piano	
Amanda Massey – soprano		
Monica's Waltz	(The Medium)	G.C. Menotti (1911-2007)
	Greg Trumble, piano	

(program continues overleaf)

Jacques Arsenault – bass-baritone
Quatre chansons pour voix grave A. Honegger (1892-1955)
La douceur de tes yeux
Derrière Murcie en fleurs
Un grand sommeil noir
La terre les eaux va buvant
Sandra Joy, piano

Mary-Ellen Rayner - soprano
Immer leiser wird mein Schlummer J. Brahms (1833-1897)
Kyung-A Lee, piano

Music AT NOON

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Monday, November 2, 2009
12:00 PM

The Swan Sees his Reflection (1987) — Malcolm Forsyth
(1936 –)

Robyn Reekie, double bass
Sherelle Carey, harp

Geheimes (1821) — Franz Schubert
(1797 – 1828)

Nevada Collins-Lee, soprano
Keat Machtemes, piano

Der Hirt auf dem Felsen (1828) — Franz Schubert

Jodi Penner, soprano
Christopher Mann, clarinet
Andrew Sims, piano

Piano Concerto in A minor (1868) — Edvard Grieg
I. Allegro molto moderato — (1843 – 1907)

Julia Hui, piano
Judy Loewen, second piano

MONDAY NOON Music CONVOCATION HALL
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November 16, 2009

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Prelude in C Major, BWV 553	Johann Sebastian Bach (1685-1750)
Prelude in G Major, BWV 557	
Erica Sorensen, organist	
Herzliebster Jesu	Helmut Walcha (1907-1991)
Sandra Kim, organist	
Berceuse, Op. 31 No. 19	Louis Vierne (1870-1937)
Aaron Hill, organist	
Antophon V: How Fair and How Pleasant Art Thou	Marcel Dupré (1886-1971)
Andrew Sims, organist	
"Nun bitten wir den heiligen Geist," BuxWV208	Dietrich Buxtehude (1637-1707)
Partita "Ach wie nichtig, ach wie fluchtig"	Georg Boehm (1661-1733)
Julia Hui, organist	
Fantasia in g minor, BWV 572	Johann Sebastian Bach
Philipp Popp, organist	
Tierce en taille (Mass for the Parishes) (1690)	Francois Couperin (1668-1733)
In dir ist Freude, BWV 615	Johann Sebastian Bach
Cynthia Luk, organist	
"Noel" Huron Carol	Denis Bédard (b. 1950)
Jessica Zuidhof, organist	
Noël X	Louis-Claude Daquin (1694-1772)
Wendy Nieuwenhuis, organist	

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DEPARTMENT OF
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CONCERTO COMPETITION FINALS

Tuesday, November 17, 2009 at 8:00 pm

Jury Members: Lucas Waldin, Eric Buchmann, Joseph Fridman

PROGRAM

Concerto for Saxophone and Orchestra (1949) — Henri Tomasi (1901-1972)
1. Andante and Allegro

Stephen Lewis, alto saxophone
Accompanied by Sylvia Shadick-Taylor

Piano Concerto No. 2 in C Minor, Op. 18 (1900-01) — Sergei Rachmaninoff (1873-1943)
3. Allegro Scherzando

Rachel Jeong, piano
Accompanied by Clarijane Belliones

Concerto in C Major (1761-1765) — Joseph Haydn (1732-1809)
1. Moderato

Kathleen de Caen, cello
Accompanied by Judy Loewen

Concerto for Flute and Orchestra (1926) — Carl Nielsen (1865-1931)
1. Allegro moderato

Jessica McMillan, flute
Accompanied by Judy Loewen

Intermission

Andante e Rondo Ongarese (1813) — Carl Maria von Weber (1786-1826)
1. Andante
2. Rondo Ongarese

Matt Nickel, bassoon
Accompanied by Matt Falk

Concerto in A minor, Op. 102 for Violin, Cello, and Orchestra (1887) — Johannes Brahms (1833-1897)
1. Allegro

Deborah Chang, violin
Julian Savaryn, cello
Accompanied by Judy Loewen

Piano Concerto in A Minor, Op. 16 (1868) — Edvard Grieg (1843-1907)
I. Allegro molto moderato

Julia Hui, piano
Accompanied by Judy Loewen

Music

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World Music Sampler 2009

Sunday, November 22, 2 PM, Convocation Hall, University of Alberta

University of Alberta Middle Eastern and North African Music Ensemble

directed by Michael Frishkopf
TA Kioumars Poorhaydari

Chamce El Achia (The setting sun). (Mode: Ramal el-Maya C). trad. Featuring Abdelhadi Ouajdouni (oud), Tony Abinader, Samira Elatia (vocals). Arabic, from the Moroccan al-Ala (Andalusian) tradition

Hare Layle (Quickly, Leila). (Mode: Bayyati D). Shamal Saib (1931-1986). Featuring Hoshyar Waissi (vocals). Kurdish, from Sulaimaniyah

Shu Hal Iyyam (What's happening these days?) (Mode: Nahawand D). Ziad Rahbani (1956-). Arabic - Lebanon

Qoqaye Setaregan (Commotion of Stars). (Mode: A minor). Homāyoon Khoram . Karim Fakoor. Duet: Kioumars Poorhaydari and Yuliya Martishuk. Persian popular song.

Shalom Lecha Dodi (Peace to you my love). (Mode: Nahawand G). Mohamad Wahabi (Algerian), Solomon ibn Gabirol (Andalusian, c. 1021 - c. 1058). Featuring Ben Ragosin (vocals). Hebrew. arr. Meir Banai (b. 1961, Israeli)

Zuruni kulli sana marra (Visit me every year). (Mode: Ajam Eb). Sayed Darwish (1892 – 1923). Mohamed Younes. Featuring Tony Abinader, Mona Shubeita (vocals). Arabic -Egyptian

Aziza. (Mode: Nahawand G). Mohamed Abdel Wahhab (1907-1991). Featuring Pam Cruise (dancer). Egyptian.

MENAME is…

Abdelhadi Ouajdouni
Ali Shawwa
Amal Alkheder
Ben Doleac
Ben Ragosin
Catherine Scheelar
Catlin Cobb
Dion Brocks
Elaheh Ahmadi
Hoshyar Waissi
Jessica Keyes
Karrie Darichuk
Kioumars Poorhaydari
Marcella Lillo
Marie Ali
Marjan Mirheydari
Martha Steenstrup
Matthew Knight
Mona Shubeita
Nadir Bellahmer
Nizar Ali
Pam Cruise
Patrick Drew Price
Patrick Smith
Paul Brennan
Rick (Raek) Mattar
Rita Mattar
Ross Campbell
Samira Elatia
Steven Byrne
Tony Abinader
Yuliya Martishuk

Indian Music Ensemble

Instructors:

Sharmila Mathur
Dr. Kamaljeet Bajwa
Ojas Joshi

Teaching Assistant: Shumaila Hemani

Program:

i) Swagatam
ii) Taleem
iii) Swar Sadhna
iv) Kaida
v) Vuadan
vi) Punjabi Folk

Participating Students:

Voice:
Lori Sharma
Humphrey Correia
Ajay Peter Manuel

Sitar:
James Hoosier
Rebecca Ritz

Tabla:
Raheel Bhojani
Melissa Ritz

Andrew Jang

West African Music Ensemble

Robert Kpogo, Instructor
Wisdom Agorde, Instructor
David Descheneau, Master Drummer
Tendai Muparutsa, Teaching Assistant
Grace Chapman, Volunteer Assistant
Suzanne Daugela, Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Students:

Michael Aytenfisu
Lys-Divine Bacinoni Ndemeye
Katherine Bessette
Theodore Fox
Alyson Fry
Marie Krejcar
Ya-Ting Lee
Danielle Meunier
Sabrina Murphy
Paul Nyibek
Tehya Ross
Mary Wood
Chakanaka Zimyemba
Li Jie Geng
Sandra Jampoh
Christine Smith
Ananda Doram
Hao Fu
Andrew Jang
Kevin Wong
Benjamin Doleac

Gahu/agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

* * *

Sponsored by the University of Alberta Department of Music, and the Canadian Centre for Ethnomusicology.

All world music ensembles are courses available for university credit.

For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: www.fwalive.ualberta.ca/mediawiki

www.fwalive.ualberta.ca/home/

www.uofaweb.ualberta.ca/music/

Help support Liberian refugees – purchase your copy of *Giving Voice to Hope: Music of Liberian Refugees*

see: http://tinyurl.com/ott3w3

MONDAY NOON Music CONVOCATION HALL
ARTS BUILDING
music.ualberta.ca | twitter.com/convohall

Chamber Music Juries
November 30th, 2009

Les Amants Trahis: Recitative - Duet:
Quand Une Volage Beaute
Jean Philippe Rameau
(1683-1764)

Sarah Toane, soprano
Jacques Arsenault, baritone
Kelly Kim, harpsichord

Von ewiger Liebe
Johannes Brahms
(1833-1897)

Verborgenheit
Hugo Wolf
(1860-1903)

Jodi Penner, soprano
Andrew Sims, piano

Quator pour Saxophones, op. 102
Florent Schmitt
(1870-1958)
I. Avec un sage decision
III. Assez lent
IV. Anime sans exces

Po-Yuan Ku, soprano saxophone
Gavin Goodwin, alto saxophone
Stephen Lewis, tenor saxophone
Alison Balcetis, baritone saxophone

String Quintet in C major, D. 956
Franz Schubert
(1797-1828)
I. Scherzo (Presto) – Trio (Andante sostenuto)

Deborah Chang, violin
Emilie-Anne Neeland, violin
Julia Hui, viola
Julian Savaryn, cello
Kathleen de Caen, cello

String Quartet no. 2 in D major
Alexander Borodin
(1833-1887)
I. Allegro moderato
II. Scherzo

Arlan Vriens, violin
Amanda Alstead, violin
Darrell Soetaert, viola
John Fedor, cello

CHAMBER Music JURIES

CONVOCATION HALL
ARTS BUILDING
music.ualberta.ca
twitter.com/convohall

Monday, November 30, 2009 at 5:00 pm

Program

Tango
Rumba
Song of the Night

Carlos Salzedo
(1885-1961)

Sherelle Carey, harp
Victoria Burgess, harp

The Swan Sees his Reflection

Malcolm Forsyth
(b. 1936)

Après un rêve

Gabriel Fauré
(1845-1924)

Sherelle Carey, harp
Robyn Reekie, double bass

Wandrers Nachtlied
Lachen und Weinen

Franz Schubert
(1797-1828)

Isabel Davis, soprano
Andrew Sims, piano

Geheimes

Franz Schubert

Sleep Now

Samuel Barber
(1910-1981)

Nevada Collins-Lee, soprano
Keat Machtemes, piano

Kleine Kammermusik, Op. 24, No. 2
  III. Ruhig und einfach
  IV. Schnelle Viertel
  V. Sehr lebhaft

Paul Hindemith
(1895-1963)

Jessica McMillan, flute
Matt Jaffray, oboe
Christopher Mann, clarinet
Michael Clark, french horn
Matt Nickel, bassoon

CHAMBER Music JURIES

CONVOCATION HALL
ARTS BUILDING
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Monday, November 30, 2009 at 8:00 pm

Program

Gretchen am Spinnrade — Franz Schubert
(1797-1828)

Elfenlied — Hugo Wolf
(1860-1903)

Megan Chartrand, soprano
Clarijane Belliones, piano

Fleur des Blés
Nuit d'Étoiles — Claude Debussy
(1862-1918)

Jessica Wagner, voice
Krista Milani, piano

Quatre Chansons — Arthur Honegger
(1892-1955)
- I. Allegretto
- II. Poco largamente
- III. Adagio
- IV. Giocoso

Jacques Arsenault, voice
Sandra Joy, piano

Vedr'òl mio Sol — Giulio Caccini
(1551-1618)

Megan Chartrand, soprano
Hyejin Lee, harpsichord

Piano Trio in C major, K. 548 — W.A. Mozart
(1756-1791)
- I. Allegro
- II. Andante cantabile

Marie Krejcar, violin
John Fedor, cello
Yoo Jung, piano

Bist Du Bei Mir — Johann Sebastian Bach
(1685-1750)

Megan Chartrand, soprano
Hyejin Lee, organ

CHAMBER MUSIC JURIES

CONVOCATION HALL
ARTS BUILDING

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Tuesday, December 1, 2009 at 5:00 pm

Program

Cello Sonata no. 1 in E Minor, Op. 38 — Johannes Brahms (1833-1897)
I. Allegro non troppo

Kathleen de Caen, cello
Rosie Kilgannon, piano

Zigeunerlieder — Johannes Brahms
IV. Lieber Gott, du weisst
V. Brauner Bursche führt zum Tanze

Gretchen am Spinnrade — Franz Schubert (1797-1828)

Janice Marple, soprano
Rover Lai, piano

Meine Seele hört im Sehen
from Neun deutche Arien — George Frideric. Handel (1685-1759)

Megan Chartrand, soprano
MaryGrace Johnstone, flute
Julia Dolman, cello
Marina Mohd Zaini, bass
Jory Debenham, harpsichord

Flammende Rose from Neun Deutsche Arien — Geoge Frideric Handel

Annette Martens, soprano
MaryGrace Johnstone, flute
Mark Radosh, double bass
Stephanie Wong, harpsichord

Sonata in F Major — George Philipp Telemann (1681-1767)
I. Vivace
II. Largo
III. Allegro

Crystal Muller, flute
Sophia Barry, harpsichord

Lost is My Quiet
Sound the Trumpet — Henry Purcell (1659-1695) arr. Benjamin Britten

Ashley Rees, soprano
Rachael King, mezzo-soprano
Blake Chartrand, double bass
Adrienne Lloyd, harpsichord and organ

CHAMBER MUSIC JURIES

CONVOCATION HALL
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Tuesday, December 1, 2009 at 8:00 pm

Program

Sehnsucht, D. 481
Heiss mich nicht reden, D. 726
Franz Schubert
(1797-1828)

Nansee Hughes, soprano
Sophia Barry, piano

Die Forelle, Op. 32
Franz Schubert

Der Nussbaum, Op. 25
Robert Schumann
(1810-1856)

Michelle Stannard, soprano
Karen Witten, piano

Gretchen's Bitte
Nahe des Geliebten
Rastolse Liebe
Franz Schubert

Amanda Massey, soprano
Gregory Tumble, piano

Allerseelen
Richard Strauss
(1864-1949)

Sure on this Shining Night
Samuel Barber
(1910-1981)

Krista Lessard, voice
Shalee Konojacki, piano

Little Fugue in G minor, BWV 578
Johann Sebastian Bach
(1685-1750)

Winter Pilgrimage
Harrison Lee
(b. 1988)

Ian Burgess, trumpet
Brian Moyer, trumpet
Michael Clarke, french horn
Harrison Lee, trombone
Wei Qiang, tuba

Undergraduate Student Composers Concert - December 7, 2009

Convocation Hall, University of Alberta, 7:00 p.m.

CONTEMPO New Music Ensemble,
Dr. Andriy Talpash, director

1. Here Is Far Away	Eric Lam
2. Assurance	Cody Willetts
3. Snæfellsjökull	Matthew Falk

Megan Teha, alto saxophone, Tina Chia, percussion,
Yu-Ting Lin, piano, Robyn Reekie, double bass

4. Code	Bryan LeGrow
I. Emer	
II. Oblong	
5. Paprika	Bryan LeGrow
6. Divitiae	Harrison Lee
7. Downstream	Louis Bouchier

Mirjam Frank, soprano, Rachel Soong, clarinet,
Alexandra Campbell, violin, Sandra Joy, piano

--- brief intermission ---

8. Consecration	Nadia Nasedkin
9. Adaptation	Raimundo Gonzalez
Part I: Home	
Part II: The Unknown	
10. Ghost	Marina Zaini
I. Am I Alone?	
II. It is here, Run!!	
III. I am going home	

Jessica McMillan, flute, Daniel Brophy, guitar, Julian Savaryn, violoncello,
Reg Kachanoski, percussion, Tina Chia, percussion

11. Archive of Chokings, Like Paradise	Yu-Ting Lin
12. Procrastination	Jonathan Maywood
13. Ambiloquy	Ian Bonyun

Rachel Soong, clarinet, Stephen Lewis, saxophone,
Reg Kachanoski, percussion, Sandra Joy, piano

Graduate Student Composers Concert - December 8, 2009

Convocation Hall, University of Alberta, 7:00 p.m.

Dr. Andriy Talpash, director

1. Mammography	Jacek Sobieraj

Electroacoustic composition

2. Three Sculptures	Colin Labadie

- I. Rational Gaze
- II. Huone
- III. Undulating

3. Marauder	Daniel James Brophy

- I. Repair I
- II. Repair II
- III. Mutate I
- IV. Mutate II
- V. Mutate III

Marnie Giesbrecht, organ
Brian Jones, Brian Thurgood, percussion

MONDAY NOON MUSIC CONVOCATION HALL ARTS BUILDING

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MONDAY, JANUARY 11, 2010 AT 12:00 PM

Program

Nocturne in C Minor, Op. 48, No. 1 (1841)

Frédéric Chopin
(1810-1849)

Matthew Falk, piano

Étude VI, pour les huit doigts (1915)
Étude VII, pour les degrés chromatiques (1915)
Étude VIII, pour les agreements (1915)
Étude IX, pour les notes répétées (1915)
Étude X, pour les Sonorités opposées (1915)

Claude Debussy
(1862-1918)

Sandra Joy, piano

"Wann unsre Augen schlafen ein," from **Kleine geistliche Konzerte**

Heinrich Schütz
(1585-1672)

Wann unsre Augen schlafen ein,
so laß das Herz doch wacker sein,
halt über uns dein rechte Hand,
daß wir nicht falln in Sünd und Schand.

Sarah Toane, soprano
Jacques Arsenault, bass-baritone
Hyejin Lee, organ

Toccata (1889)

Théodore Dubois
(1837-1924)

Wendy Nieuwenhuis, organ
Guest, King's University College

MONDAY NOON Music CONVOCATION HALL
ARTS BUILDING

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NOON HOUR ORGAN RECITAL

MONDAY, JANUARY 18, 2010 AT 12:00 PM

Program

Passacaglia in D Minor, BuxWV 161 — Dietrich Buxtehude
(1637-1707)

Wendy Nieuwenhuis, organ

Praeludium in g minor, BuxWV 149 — Dietrich Buxtehude

Cynthia Luk, organ

Bist du bei mir (If you are with me) BWV 508 (1722) — Johann Sebastian Bach/Gottfried Heinrich Stölzel
(1777/1844)

Denice Bennett Fortney, soprano
Hyejin Lee, organ

Prelude and Fugue in C Minor, BWV 549 — Johann Sebastian Bach

Sonata Op. 65, No. 2 in C (1844/45) — Felix Mendelssohn
(1809-1847)

- I. Grave
- II. Adagio
- III. Allegro maestoso e vivace

Julia Hui, organ

DEPARTMENT OF MUSIC UPCOMING EVENTS

Unless otherwise indicated: Convocation Hall, Arts Building
Tickets at the door | InfoLink (plus surcharge)
www.music.ualberta.ca | twitter.com/convohall | 780 492 3611

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

JANUARY

Tuesday, January 19 at 4:30 pm
The Enterprise Quartet at Enterprise Square
Mendelssohn: String Quartet. Op. 44, No. 2 Brahms: String Quartet, Op. 51, No. 1
Enterprise Square, 10230 Jasper Avenue
(LRT Enterprise/Bay station)
Free admission

Friday, January 22 at 8:00 pm
Music at Convocation Hall
Janet Scott Hoyt, piano
Martin Riseley, violin
Three Sonatas by Johannes Brahms
Sonata Opus 78
Sonata Opus 100
Sonata Opus 108
$20/adult, $15/senior, $10/student

Monday, January 25 at 12:00 pm
Monday Noon Music
Allene Hackleman, horn
Kathyryn Macintosh , trombone
Scott Whetham, tuba
Sarah Ho, piano
Works by Deegan, Schumann, Sulek, Gershwin, Wilder
Free Admission

Monday, January 25 at 8:00 pm
University Symphony Orchestra
Conductors: Angela Schroeder, Malcolm Forsyth, Tanya Prochazka
Soloists: Aaron Au, viola
Tanya Prochacha, cello
Works by Borodin, Forsyth, Rimsky-Korsakov
Winspear Centre for Music
General admission: $20 (plus service charge), Winspear Box Office

Friday, January 29
6:00 pm - Cocktail
6:30 pm - Dinner
Annual Music Formal Dinner and Dance
Wildrose Room, Lister Conference Center
Admission: $40/person
music.students@ualberta.ca

FEBRUARY

Monday, February 1 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical talents
Free Admission

Monday, February 1 at 2:00 pm
Masterclass/Workshop
Visiting Artists
Kimberly Barber, mezzo-soprano
General admission: $10 at the door

Monday, February 1 at 8:00 pm
Visiting Artists Recital
Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano
Works by C Schumann, R Schumann, Bolcom, Larsen
$20/adult, $10/student

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler/Heifetz Birthday Bash
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall
at the Winspear Centre for Music
Duo Majoya
Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Works by Mussorgky, Elgar, Bashaw
$20/adult, $15/senior, $10/student (plus service charge)
Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Works by Butterfield, Smith, Bashaw
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
CD Release Event
Dan Sabo, guest conductor
Works by C Pann, F Schmitt, M Colgrass
$15/adult; $10/student/senior

Guitar Concert

Wednesday, January 27, 2010 at 8:00 pm

Prelude, BWV 997 J.S. Bach (1685-1750) Performed by
Eric Lam

Canon Bossa Geraldo Siere (1977 -) Performed by
Carlos Castillo

Preludio No. 4 Heitor Villa-Lobos (1887-1959)

Cavatina Stanley Myers (1930-1993)

Fantasia Sylvius Leopold Weiss (1687-1750) Performed by Andy
Johnson

Excerpt from Fugue in G minor, BWV 542 J.S. Bach (1685-1750) Performed by Corey
Smith

Clockwork Jordan Gagne (1990 -) Performed by Jordan
Gagne

Intermission

Homenaje *pour le Tombeau de Claude Debussy* Manuel de Falla (1876-1946) Performed by
Tyson Oatway

Courante and Sarabande, Cello Suite BWV 1007 J.S. Bach (1685-1750) Performed by Jeremy
Doody

University of Alberta Guitar Ensemble Presents

Cueca Agustin Barrios Mangore (1885-1944)

Athrael (World Premiere Performance) Jordan Gagne (1990 -)

El Gato Montes Manuel Panella (1880-1939)

The University of Alberta Guitar Ensemble is: Manya Bernbaum, Carlos Castillo, Jeremy Doody, Eric Lam, Jordan Gagne, Andy Johnson, Tyson Oatway, and Keegan, directed by Carl Lotsberg

MONDAY NOON MUSIC

CONVOCATION HALL
ARTS BUILDING

music.ualberta.ca | twitter.com/convohall

MONDAY, FEBRUARY 1, 2010 AT 12:00 PM

Program

Piano Trio in C major, K. 548 (1788) — Wolfgang Amadeus Mozart (1756-1791)
III. Allegro

Marie Krejcar, violin
Julia Dollman, cello
Kelly Kim, piano

Piano Variations (1930) — Aaron Copland (1900-1990)

Andrew Sims, piano

Transcendental Etude No. 11 – Harmonies du Soir (1851) — Franz Liszt (1811-1886)

Sandra Joy, piano

Violin Concerto in a minor (1883) — Antonin Dvořák (1841-1904)
III. Finale: Allegro giocoso ma non troppo

Marie Krejcar, violin
Judy Loewen, piano

Sugar (1971) — Stanley Turrentine (1934-2000)

Song for My Father (1964) — Horace Silver (b. 1928)

Anthropology (1945) — Charlie Parker (1920-1955)

Justin Massey, alto saxophone
Paul Hoar, drums
Dan Sabo, piano

DEPARTMENT OF MUSIC UPCOMING EVENTS
Unless otherwise indicated: Convocation Hall, Arts Building
Tickets at the door | InfoLink (service charges may apply)
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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

FEBRUARY

Monday, February 1 at 2:00 pm
Voice Masterclass/Workshop
Visiting Artists
Kimberly Barber, mezzo-soprano
General admission: $10 at the door

Monday, February 1 at 8:00 pm
Visiting Artists Recital
Kimberly Barber, mezzo-soprano
Gordon Gerrard, piano
Part I: Love before 1850
Works by C Schumann, R Schumann
Part II: Love after 1950
Works by Bolcom, Larsen
$20/adult, $10/student

Tuesday, February 2 at 8:00 pm
Music at Convocation Hall Series
Guillaume Tardif, violin
Roger Admiral, piano
Kreisler & Heifetz Birthday Cards
Works by Kreisler and Heifetz
$20/adult, $15/senior, $10/student

Wednesday, February 3 at 8:00 pm
Graduate Conducting Recital
Susan Farrell
Works by Janequin, Labadie, Rossini, Debussy, Arvo Pärt, Franz Biebl, JS Bach
Free admission

Friday, February 5 at 8:00 pm
Music at Convocation Hall Series
at the Winspear Centre for Music
Duo Majoya
Marnie Giesbrecht, organ
Joachim Segger, piano
with Alvin Lowrey, trumpet
Brian Jones, percussion
Elgar: 'Enigma' Variations, Op. 36
arr Alvin Lowrey
Bashaw: Music for Organ and Piano
Mussorgsky: Pictures at an Exhibition
arr Alvin Lowrey
$20/adult, $15/senior, $10/student (service charges may apply)
Winspear Box Office

Sunday, February 7 at 1:00 pm
Faculty Recital
Roger Admiral, piano
Christopher Butterfield: Pillar of Snails
Linda Catlin Smith: The Underfolding
Howard Bashaw: Form Archimage
Studio 27, Fine Arts Building
Free admission

Monday, February 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Wednesday, February 10 at 7:30 pm
Haiti Benefit Concert
with all proceeds going to the Red Cross
General admission at the door: $10
Donations highly encouraged

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
Dan Sabo, guest conductor
Works by Estacio, Ives, Coakley, Gilliland, Cable
$15/adult; $10/student/senior

Tuesday, February 16 at 4:30 pm
Enterprise String Quartet:
Guillaume Tardif and Virginie Gagné, violins
Charles Pilon, viola, and Joanne Yu, cello
Enterprise Square, 10230 Jasper Avenue

Monday, February 22 at 12:00 pm
Monday Noon Music
Featuring performers from the Saxophone Studio: Alison Balcetis, Stephen Lewis, Gavin Goodwin, Matthew Falk, Emily Schultz, Angelina Fleck, Ryan Yusep, Megan Teha, Justin Massey, and Kayla Chambers.
Works by 20th Century composers
Free Admission

Thurs-Sat, February 25-27 at 7:30 pm
Sunday, February 28 at 2:00 pm
University of Alberta Department of Music
Opera workshop presents a fully-staged production of Handel's comic opera ***Serse***
University Symphony Orchestra
Tanya Prochazka, Conductor
Brian McIntosh, Director
Timms Centre for the Arts
$25/adult, $20/senior, $10/student

MARCH

Monday, March 1. 2010 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical studies and talents
Free Admission

Monday, March 1 at 8:00 pm
Music at Convocation Hall Series
Kilburn Memorial Concert
Janina Fialkowska, piano
All Chopin – Chopin 200th Anniversary
$20/adult, $15/senior, $10/student

Wednesday, March 3 at 8:00 pm
University of Alberta | Grant MacEwan University Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands 2010: A tribute to the great swing bands of the 1930s and 1940s
Works by Tommy Dorsey, Benny Goodman, Duke Ellington, Count Basie, Stan Kenton, Harry James, Artie Shaw and others!
Winspear Centre for Music
Ticket information: TBA

Monday, March 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Wed., March 10 at 12:00 -1:30 pm
A Meeting and a Lecture Demonstration of Tajik Music with Rustam Duloev
Arts Building 3-47
Free admission

MONDAY NOON Music CONVOCATION HALL
ARTS BUILDING
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NOON HOUR ORGAN RECITAL

Monday, February 8, 2010 at 12:00 pm

Program

Suite Gothique, Op. 25 I Introduction – Choral II Menuet Gothique III Prière à Notre-Dame	Julia Hui, organist	Léon Boëllman (1862-1897)
Prelude and Fugue in d minor, BWV 554	Hyejin Lee, organist	Johann.Sebastian Bach (1685-1750)
Dialogue sur la Trompette (Mass for the Parishes, 1690)	Cynthia Luk, organist	Francois Couperin (1668-1733)
Adagio in D flat Major	Andrew Sims, organist	Franz Liszt (1811-1886)
Quia Respexit from Magnificat, BWV 243	Denice Fortney, soprano Matt Jeffrey, oboe Hyejin Lee, organist	Johann Sebastian Bach
Prelude and Fugue in B Major, Op. 7, No. 1	Philipp Popp, organist	Marcel Dupré (1886-1971)

Upcoming Event

MONDAY NOON MUSIC/NOON HOUR ORGAN RECITAL
Monday, March 8 at 12:00 pm
A variety of organ repertoire performed by
students, faculty and guests of the
University of Alberta Department of Music
Free Admission

DEPARTMENT OF MUSIC UPCOMING EVENTS

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Tickets at the door | InfoLink (service charges may apply)
www.music.ualberta.ca | twitter.com/convohall | 780 492 3611

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

FEBRUARY

Wednesday, February 10 at 7:30 pm
HAITI BENEFIT CONCERT
with all proceeds going to the Red Cross
General admission at the door: $10
Donations highly encouraged

Friday, February 12 at 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
Dan Sabo, guest conductor
Works by Estacio, Ives, Coakley,
Gilliland, Cable
$15/adult; $10/student/senior

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Enterprise String Quartet:
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and Joanne Yu, cello
Enterprise Square, 10230 Jasper Avenue

Monday, February 22 at 12:00 pm
Monday Noon Music
Featuring performers from the Saxophone Studio: Alison Balcetis, Stephen Lewis, Gavin Goodwin, Matthew Falk, Emily Schultz, Angelina Fleck, Ryan Yusep, Megan Teha, Justin Massey, and Kayla Chambers.
Works by 20th Century composers
Free Admission

Thurs-Sat, February 25-27 at 7:30 pm
Sunday, February 28 at 2:00 pm
University of Alberta Department of Music
Opera workshop presents a fully-staged production of Handel's comic opera ***Serse***
University Symphony Orchestra
Tanya Prochazka, Conductor
Brian McIntosh, Director
Timms Centre for the Arts
$25/adult, $20/senior, $10/student

MARCH

Monday, March 1. 2010 at 12:00 pm
Monday Noon Music
Featuring Department of Music students, showcasing the variety of musical studies and talents
Free Admission

Monday, March 1 at 8:00 pm
Music at Convocation Hall Series
Kilburn Memorial Concert
Janina Fialkowska, piano
All Chopin – Chopin 200th Anniversary
$20/adult, $15/senior, $10/student

Wednesday, March 3 at 8:00 pm
University of Alberta | Grant MacEwan University Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands 2010: A tribute to the great swing bands of the 1930s and 1940s
Works by Tommy Dorsey, Benny Goodman, Duke Ellington, Count Basie, Stan Kenton, Harry James, Artie Shaw and others!
Winspear Centre for Music
Winspear Centre Box Office
$15/adult, $10/stud/senior

Monday, March 8 at 12:00 pm
Monday Noon Music
A variety of organ repertoire performed by students, faculty and guests of the University of Alberta Department of Music
Free Admission

Wed., March 10 at 12:00 -1:30 pm
A Meeting and a Lecture Demonstration of Tajik Music with
Rustam Duloev
Arts Building 3-47
Free admission

Thursday, March 11 at 5:00 pm
Hear's To Your Health
David Colwell, violin
Jacques Després, piano
Brahms: Sonata No.1 in G Major , Op. 78
Schumann: Sonata Sonata No. 1
in A Minor, Op. 105
Foyer, Bernard Snell Hall, Walter Mackenzie Health Sciences Centre,
University Hospital
Free Admission

Saturday, March 13 at 6:00 pm
Madrigal Singers Dinner Concert
and Silent Auction
University of Alberta Faculty Club
Admission: $ 75/person
For information, 780 492 5306
mrayner@ualberta.ca

Saturday, March 13 at 8:00 pm
Global Bel Canto: a recital of Opera and Central Asian Music
Tajik-Italian Visiting Artist
Rustam Duloev, tenor
with Janet Scott Hoyt. piano
and the Middle Eastern and North African
Music Ensemble
Admission: $20 adult; $10 student

Monday, March 15 at 12:00 pm
Monday Noon Music
Music for solo cello by Bach, Hindemith
and Cassado
Tanya Prochazka, cello
Free Admission

Wednesday, March 17 at 8:00 pm
Doctor of Music Recital
Victoria Reiswich-Dapp, piano
Mozart: Sonata KV 322 F major
Beethoven: Sonata op. 10 Nr. 3 D major
Crumb: Makrokosmos Volume I
Free admission

Saturday, March 20 at 7:00 pm
Alberta Honor Band
Angela Schroeder, Conductor
University of Alberta High School Honour Band with the
University of Alberta Symphonic Wind Ensemble
Angela Schroeder, conductor
Florent Schmitt, Carter Pann, Percy Grainger
featuring the Winner of the 2010 Concerto
Competitions Honour Band, Robert Palmer, Johannes Brahms,
Malcolm Arnold
and John Mackey
$15/adult, $10/senior/student

Sunday, March 21 at 8:00 pm
University Symphony Orchestra, Academy Strings, and Academy
Winds and Percussion
Tanya Prochazka and Angela Schroeder, Conductors
$15/adult, $10/senior/student

MONDAY NOON MUSIC CONVOCATION HALL
ARTS BUILDING

music.ualberta.ca | twitter.com/convohall

MONDAY, FEBRUARY 22, 2010 AT 12:00 PM

Program

“Improvisation 3 (1974)
Ryo Noda
(b. 1948)

Ryan Yusep, alto saxophone

“Histoire du Tango” (1986)
4. Concert d'Aujourd'hui
Astor Piazzolla
(1921-1992)

Justin Massey, soprano saxophone
Megan Teha, alto saxophone
Emily Schultz, tenor saxophone
Matthew Falk, baritone saxophone

“Aphorismes volume 2” (1982)
Lent
Vif
Etienne Rolin
(b. 1952)

Gavin Goodwin, alto saxophone

“Konzertstück” (1933)
Lebhaft
Massig Langsam
Lebhaft
Paul Hindemith
(1895-1963)

Justin Massey, alto saxophone
Matthew Falk, alto saxophone

“Mai” (1975)
Ryo Noda
(b. 1948)

Emily Schultz, alto saxophone

“Doo-Dah” (1975)
William Albright
(1944-1998)

Po-Yuan Ku, Stephen Lewis, and Allison Balcetis, alto saxophones

DEPARTMENT OF MUSIC UPCOMING EVENTS
Unless otherwise indicated: Convocation Hall, Arts Building
Tickets at the door | InfoLink (service charges may apply)
www.music.ualberta.ca | twitter.com/convohall | 780 492 3611

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

FEBRUARY

Monday, February 22 at 12:00 pm
Monday Noon Music
Featuring performers from the Saxophone Studio: Allison Balcetis, Gavin Goodwin, Matthew Falk, Po-Yuan Ku, Stephen Lewis, Justin Massey, Emily Schultz, Megan Teha, and Ryan Yusep
Works by Noda, Piazzolla, Rolin, Hindemith, Rossé, Allbright
Free Admission

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Sunday, February 28 at 2:00 pm
University of Alberta Department of Music
Opera Workshop presents
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Handel's comic opera ***Serse***
University Symphony Orchestra
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MARCH

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Free Admission

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Music at Convocation Hall Series
Kilburn Memorial Concert
Janina Fialkowska, piano
All Chopin – Chopin 200th Anniversary
$20/adult, $15/senior, $10/student

Tuesday, March 2 at 10 am-12 pm
Piano Masterclass
with Visiting Artist Janina Fialkowska
Free admission

Wednesday, March 3 at 8:00 pm
University of Alberta | Grant MacEwan University Jazz Bands
Tom Dust and Raymond Baril, Directors
Special guest emcee - Bryan Hall
Salute to the Bands 2010: A tribute to the great swing bands of the 1930s and 1940s
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A Meeting and a Lecture Demonstration of Tajik Music with Rustam Duloev
Arts Building 3-47
Free admission

Thursday, March 11 at 5:00 pm
Hear's To Your Health
David Colwell, violin
Jacques Després, piano
Brahms: Sonata No.1 in G Major , Op. 78
Schumann: Sonata Sonata No. 1
in A Minor, Op. 105
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Tajik-Italian Visiting Artist

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Global Bel Canto: a recital of Opera and Central Asian Music
Tajik-Italian Visiting Artist
Rustam Duloev, tenor
with Janet Scott Hoyt. piano
and the Middle Eastern and North African
Music Ensemble
Admission: $20 adult; $10 student

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Music for solo cello by Bach, Hindemith
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Doctor of Music Recital
Victoria Reiswich-Dapp, piano
Works by Mozart, Beethoven, Crumb
Free admission

Saturday, March 20 at 7:00 pm
High School Honor Band
with the University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor
featuring the Winner of the
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Works by Schmitt, Pann, Grainger, Palmer,
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Magdalena Adamek, piano
Celebrating Chopin
Chopin: 24 Preludes, Opus 28
Free Admission

MONDAY NOON Music CONVOCATION HALL
ARTS BUILDING

music.ualberta.ca | twitter.com/convohall

MONDAY, MARCH 1, 2010 AT 12:00 PM

Erhöre mich, wenn ich rufe
Heinrich Schutz
(1585-1672)

Ashley Rees, soprano
Rachael King, mezzo soprano
Blake Chartrand, double bass
Adrienne Lloyd, organ

Exulta Filia (1629)
Claudio Monteverdi
(1567-1643)

Ich folge dir gleichfals (1724)
Aus Liebe (1724)
Johann Sebastian Bach
(1685-1750)

Megan Chartrand, soprano
Jessica McMillan, flute
Hyejin Lee, organ

Sonata in E flat major, BWV 1031 (1734)
III. Siciliana
Johann Sebastian Bach

Crystal Muller, flute
Sophia Barry, organ

L'Alouette (1864)
Mikhail Glinka
(1804-1857)
trans. by Mily Balakirev
(1836-1910)

Adrienne Lloyd, piano

Der Tod, das ist die kühle Nacht (1884)
An die Nachtigall (1864)
Johannes Brahms
(1833-1897)

Annette Martens, soprano
Kyung-A Lee, piano

DEPARTMENT OF MUSIC UPCOMING EVENTS

UNLESS OTHERWISE INDICATED: CONVOCATION HALL, ARTS BUILDING
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UNIVERSITY OF ALBERTA

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Tajik-Italian Visiting Artist

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Tajik-Italian Visiting Artist
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with Janet Scott Hoyt. piano
and the Middle Eastern and North African
Music Ensemble
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Magdalena Adamek, piano
Celebrating Chopin
Chopin: 24 Preludes, Opus 28
Free Admission

Monday, March 22 at 8:00 pm
Contempo Concert
Free admission
Tues-Sat, March 23 - 27, Time: TBA
Vocal Arts Week
Masterclasses
Venue: TBA
Admission: TBA

Tuesday, March 23 at 4:30 pm
Enterprise String Quartet:
Guillaume Tardif and Virginie Gagné, violins Charles Pilon, viola,
and Joanne Yu, cello
Enterprise Square, 10230 Jasper Avenue

Thursday, March 25 at 7:30 pm
Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
$10/adult, $5/student

Friday, March 26 at 7:30 pm
Indian Music Ensemble
Sharmila Mathur, Director
$10/adult, $5/student

Saturday, March 27 at 7:30 pm
West African Music Ensemble
Robert Kpogo, Director
$10/adult, $5/student

IN RECITAL

MaryGrace Johnstone, flute
assisted by Denis Arseneau, piano
and Matt Jaffray, oboe
Sunday, March 7, 2010
2:00 pm
Fine Arts Building, 2-7
Junior Recital

Duo for Flute and Oboe (1945)
Alberto Ginastera (1916-1983)
I. Sonata
II. Pastorale
III. Fuga
with guest Matt Jaffray, oboe

Sonata in E flat Major (1725)
Johann Sebastian Bach (1685-1750)
I. Allegro moderato
II. Siciliano
III. Allegro
accompanied by Denis Arseneau

Syrinx (1913)
Claude Debussy (1862-1918)

Hungarian Pastoral Fantasy (1852)
Franz Doppler (1821-1883)
accompanied by Denis Arseneau

In partial fulfillment of the requirements for the Bachelor of Music degree for Ms Johnstone.

Ms Johnstone is a recipient of a Beryl Barns Memorial Award and a Peace River Pioneer Memorial Scholarship in Music.

MONDAY NOON Music CONVOCATION HALL
ARTS BUILDING

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NOON HOUR ORGAN RECITAL SERIES

With guests
LOW BRASS ENSEMBLE MEMBERS

Monday, March 8, 2010 at 12:00 pm

Program

Suite Gothique, Op. 25 (1895) — Léon Boëllmann (1862-1897)
IV. Toccata

Julia Hui, organ

Organ Concerto in F Major, Op. 4, No. 4 [HWV 292] (1735) — George Frederic Handel (1685-1759)
I. Allegro
II. Andante
III. Adagio
IV. Allegro

Julia Hui, organ
Hyejin Lee accompanist, harpsichord

Litanies, JA 119 (1937) — Jehan Alain (1911-1940)

Jessica Zuidhof, organ

"Sonata" for Three violins (1615) — Giovanni Gabrieli (c. 1555-1612)
Arranged for Four Trombones by Keith Brown

"Seven Arrows" for Low Brass Ensemble (1991) — John Harmon (b. 1935)

David Galloway, Harrison Lee, Jonathan Taylor, Catherine Woodruff, and John McPherson, tenor trombone
Chris Taylor, bass trombone
Kathryn Jenkins, tuba

Toccata from Symphony V, Op. 42, No. 1 (1879) — Charles Marie Widor (1844-1937)

Cynthia Luk, organ

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

MARCH

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Arts Building 3-47
Free admission

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David Colwell, violin
Jacques Després, piano
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Schumann: Sonata Sonata No. 1
in A Minor, Op. 105
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Works by Mozart, Beethoven and Crumb
Free admission
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Alberta Honor Band
Angela Schroeder, Conductor
University of Alberta High School Honor Band
with the University of Alberta Symphonic Wind Ensemble
Angela Schroeder, conductor
featuring the Winner of the 2010 Concerto
Competitions Honour Band, Robert Palmer, Johannes Brahms,
Florent Schmitt, Carter Pann, Percy Grainger
Malcolm Arnold and John Mackey
$15/adult, $10/senior/student

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Celebrating Chopin
Chopin: 24 Preludes, Opus 28
Free Admission

Monday, March 22 at 8:00 pm
Contempo Concert II
Free admission

Tues-Sat, March 23 - 27,
Vocal Arts Week
Masterclasses/lecture
March 23, 3:30–5:30 pm, FAB 1-29
Masterclass - Brian McIntosh, bass-baritone
March 24 from 2:00–4:30 pm, FAB Studio 2-7
Masterclass - Elizabeth Turnbull, mezzo
March 25, 3:30–5:30 pm, FAB 1-29
Masterclass - John Tessier, tenor
March 26, 1:30-3:30 pm, Studio 27
Masterclass - Deen Larsen (Guest, Schubert Institute - Austria)
March 27, 2:30–3:00 pm, Studio 2-7
Lecture - Deen Larsen, Guest Lecturer
March 27, 3:00-5:00, Studio 2-7
Masterclass - Michael McMahon, Collaborative Pianist

Tuesday, March 23 at 4:30 pm
Enterprise String Quartet:
Guillaume Tardif and Virginie Gagné, violins Charles Pilon, viola, and Joanne Yu, cello
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Sharmila Mathur, Director
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Saturday, March 27 at 7:30 pm
West African Music Ensemble
Robert Kpogo, Director
$10/adult, $5/student

Sunday, March 28 at 2:00 pm
Vocal Arts Recital
'Song of Central Europe'
featuring Elizabeth Turnbull, mezzo
John Tessier, tenor
Michael McMahon, piano
Brian McIntosh, bass baritone
with special guest artist Jolaine Kerley, soprano

Sunday, March 28 at 8:00 pm
The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor
Works by Mendelssohn, and contemporary composers Dove, Enns, Gjeilo and Sandström
All Saints' Anglican Cathedral
$15/adult, $10/student/senior

IN RECITAL

music.ualberta.ca
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Christa Eriksson, oboe
Accompanied by
Judy Loewen, piano
Sunday, March 28, 2010 at 5 p.m.
Studio 2-7, Fine Arts Building
Junior Recital

Program

Temporal Variations (1936) Benjamin Britten (1913 - 1976)

I. Theme
II. Oration
III. March
IV. Exercises
V. Commination
VI. Chorale
VII. Waltz
VIII. Polka
IX. Resolution

Cinq Pieces Pour le Hautbois (1980-1) Antal Doráti (1906-1988)

1. La cigale et la fourmie (d'après Lafontaine) (the grasshopper and the ant)
2. Lettre d'amour
3. Fugue à trios voix (fugue in three voices)
4. Berceuse
5. Légerdemain (sleight of hand)

~Intermission~

Canzonetta, Op. 48 posth. (1981) Samuel Barber (1910-1981)

Sonata for Oboe and Piano (1962) Francis Poulenc (1899 - 1963)

I. Élégie
II. Scherzo
III. Déploration

This recital is in partial fulfillment of the requirements of a Bachelor of Music Degree for Christa Eriksson.

Ms. Eriksson is the recipient of a John Newman Memorial Scholarship for Performance of Contemporary Music.

IN RECITAL

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA
www.music.ualberta.ca
twitter.com/convohall

Alyssa Baker, Percussion

Sunday, March 28, 2010 at 8:00 pm
Studio 2-7, Fine Arts Building

Program

'Two Mexican Dances for Marimba' (1977) — Gordon Stout (b. 1952)

'English Suite' (1990) — William Kraft (b. 1923)
    Part I: Prelude
    Part III: Courante
    Part VII: Gigue

'Suite II Prelude' (c. 1717- 1723) — John Sebastian Bach (1685-1750)

'Recital Suite for Solo Snare Drum' (1981) — William J Schinstine (1922-1986)
    Anticipation
    Couplets
    Conclusion

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Baker.

IN RECITAL

music.ualberta.ca
twitter.com/convohall

Deborah Chang, violin

with
Sylvia Shadick-Taylor, piano

Thursday, April 1, 2010 at 8:00 pm
Convocation Hall, Old Arts Building

Program

Sonata for Piano and Violin in C Major, KV 296 (1778)
I. Allegro vivace
II. Andante sostenuto
III. Rondo-Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Violin Sonata No. 2 in D Minor, Op. 121 (1851)
I. Ziemlich langsam - Lebhaft
II. Sehr lebhaft
III. Leise, einfach
IV. Bewegt

Robert Schumann
(1810-1856)

Intermission

Introduction and Rondo Capriccioso, Op. 28 (1863)

Camille Saint-Saëns
(1835-1921)

Violin Concerto in D (1931)
I. Toccata
II. Aria I
III. Aria II
IV. Capriccio

Igor Stravinsky
(1882-1971)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Chang.

Ms Chang is a recipient of a Beryl Barns Memorial Award (Undergraduate), The Margarita Heron, Pine Lake String Prize, Peace Pioneer Memorial Scholarship in Music, Jason Lang Scholarship and a Hawrelak Family Bursary in Music (Violin).

Reception to follow

Senior Voice Recital

Abra Louise Whitney

Contralto

Jessica Robertson

Piano

April 9th, 2010

5:00pm

Holy Trinity Anglican Church

Reception to Follow

Program

Salve Regina	A. Vivaldi (1678-1741)
1. Salve Regina	
2. Ad te clamamus	
3. Ad te suspiramus	
4. Eja ergo	
5. Et Jesum	
6. O Clemens	
Vier ernste Gesänge	J. Brahms (1833-1897)
1. Denn es gehet	
2. Ich wandte mich	
3. O Tod	
4. Wenn ich mit Menschen	

-Intermission-

Le Bestiaire	F. Poulenc (1899-1963)
1. Le dromadaire	
2. La chèvre du Thibet	
3. La sauterelle	
4. Le dauphin	
5. L'écrevisse	
6. La carpe	
The Willow Song	A. Sullivan (1842-1900)
When Frederic Was a Little Lad (Pirates of Penzance)	
Se cangio spolia (Serse)	G.F. Händel (1685-1759)
Cagion son io (Serse)	
Printemps qui commence (Samson et Dalila)	C. Saint-Saëns (1835-1921)
Près des remparts de Séville (Carmen)	G. Bizet (1838-1875)

Translations

1. Salve Regina (Hail Queen)

Hail thee the Queen of Heaven,
Mother of all mercy,
Our life, our sweetness and hope.

2. Ad te clamamus (To thee we cry)

To thee we cry now,
Cast away children of Eve.

3. Ad te Suspiramus (To thee we are sighing)

To thee we are sighing,

Lamenting and weeping in this desert valley,

In this valley of salt tears.

4. Eja ergo (So we pray thee)

So we pray thee, turn thine eyes
of mercy upon us,
For our refuge and our most
gracious advocate art thou.
Look on us with pity.

5. Et Jesum (And Jesus)

And Jesus, ever blessed, hail owed fruit of the womb,

Now after our banishment, oh show him unto us.

6. O clemens (Oh, loving)

Oh, loving, oh, gentle, oh, sweetest

Virgin Mary.

Vier ernste Gesäng (Four Serious Songs)

1.

Prodiger Salomo, Cap. 3. Ecclesiastes, III.)

One thing befalleth the beasts and sons of men:
The beast must die, the man dieth also, yea, both must die.
To beast and man one breath is given, and then man is not above the beast,
For all things are but vanity.
They go all to the self same place, for they all are of the dust,
And to dust they return.
Who knoweth if a man's spirit goeth upwards?
And who knoweth if the spirit of the beast goeth downward to the earth?
Therefore I perceive there is no better thing,
Than for a man to rejoice in this own works for that is his portion.
For who shall ever show him, what will happen after him?

2. (Prediger Salomo, Cap. 4. Ecclesiastes, IV.)

So I return'd and did consider all the oppressions done beneath the sun,
And there was weeping, and wailing, of those that were oppressed and had no comfort:
For with their oppressors there was power, so that no one came to comfort them.
Then I did praise the dead which are already dead,
Yea, more than the living which still in this life do linger.
Yea, he that is not is better than dead or living:
For he doth not know of the evil that is wrought for ever on earth.

3. (Jesus Sirach, Cap. 41. Ecclesiasticus 41.)

O death, how bitter art thou unto him that dwelleth in peace,
To him that hath joy in his possessions, and liveth free from trouble,
To him whose ways are prosperous in all things, to him that still may eat!
O death, how bitter thou art.

O death, how welcome thy call to him that is in want and whose strength doth fail him,
And whose life is full of cares, who hath nothing to hope for, and cannot look for relief.
O death, how welcome are thou, how welcome is thy call.

4. (S. Pauli an die Corinther I. Cap. 13. I. Corinthinas XIII)

Though I speak with the tongues of men, and of the angels, and have not charity,
Then I am become as sounding brass or a tinkling cymbal.
And though I can prophesy, and understand all mysteries,
And am great in all knowledge, and though I have the gift of faith,
And can move mountains, and have not charity,
Yet am I nothing worth?
And though I give my worldly goods to feed the poor,
And though I also give my body to be burned,
And have not charity, it profit me nothing.
For now we see through a glass but darkly,
But then we shall see face to face.
Now I only in part do know, but then I surely know even as also I am known.
Now abideth faith and hope, and charity, these three;
But the greatest of them all is charity.

Le Bestiaire ou Cortège d'Orphée (G. Apollinaire 1880-1918)

(The Book of Beasts or Procession of Orpheus)

Le dromadaire (The Dromedary)

With his four dromedaries, Don Pedro d'Alfaroubeira, travelled the world and admired it.

He did what I would like to do if I had four dromedaries.

La chèvre du Thibet (The Tibetan Goat)

The hair of this goat and even the golden hair for which

such pains were taken by Jason,

Are worth nothing compared to the hair of the one I love.

La sauterelle (The Grasshopper)

Here is the delicate grasshopper, the nourishment of Saint John,

May my verses likewise be a feast for superior people.

Le dauphin (The Dolphin)

Dolphins, you play in the sea, but the waves are always briny.

Does my joy burst forth at times? Life is still cruel.

L' écrevisse (The Crayfish)

Uncertainty, Oh! My delights, you and I,

We progress as crayfish do, backwards, backwards.

La carpe (The Carp)

In your pools, in your ponds, carp, you live such a long time!

Is it that death has passed you by, fish of melancholy?

Se cangio spolia (No man's apparel) (Silvio Stampiglia 1664-1725)

No man's apparel can change what I am feeling;

There is no concealing love's driving frenzy.

Cagion son io (I am the cause)

I am the cause of my own ruin: I love to well.

Blindly pursuing my own undoing,

Trusting a traitor, caught in his spell.

Printemps qui commence (Spring, which begins) (Ferdinand Lemaire 1832-1879)

Spring, which begins, bringing hope to loving hearts,

Your passing breath erases from the earth the unhappy days.

Everything is on fire in our souls, and your sweet flame comes to dry our tears:

You restore to the earth, by a sweet mystery, the fruits and the flowers,

In vain I am beautiful! My heart full of love, weeping for the unfaithful one,

Awaits his return! Living in hope, my desolate heart

Cherishes the memory of past happiness!

At nightfall I will go, a dejected lover, to sit by the stream-

To await him, weeping! Casting off my sadness, if he returns one day,

His is my tenderness and the sweet ecstasy

Which a burning love keeps for his return!

Près des remparts de Séville (Near the ramparts of Seville)

(Henri Meilhac & Ludovic Halévy)

(1831-1897 & 1834-1908)

Near the ramparts of Seville, at my friend Lillas Pastia's

I will go to dance the seguidilla, and to drink manzanilla.

I will go to my friend Lillas Pastia's.

Yes-but all alone one is bored, and true pleasures are with another person;

So to keep me company, I'll take my lover!

My lover...he belongs to the devil! I threw him out yesterday!

My poor heart, very consolable, is free as the breeze!

I have suitors by the dozen, but they are not to my liking.

Here is the end of the week: Who wishes to love me? I will love him!

Who wants my soul? It is to be had! You come at the right moment!

I haven't the time to wait, for with my new lover near the ramparts of Seville

We will dance the seguidilla and we'll drink manzanilla: tra la la!

Opera Synopsis

The Pirates of Penzance

On the day of his 21st birthday, Frederick is released from his apprenticeship with a group of pirates that his maid, Ruth, accidentally set him up with when he was a boy. Once being released, he falls in love with Mabel who is the daughter of the Major General. The pirates return once they find out that Frederick was born on a leap year, and therefore is not 21 and is still under their service. Mabel agrees to wait for Frederick until his apprenticeship is over in 63 years. Before leaving, the pirates attempt to attack the Major General, but are stopped in the name of the Queen by The Sergeant. The pirates retreat, as they are all very loyal to the Queen. Ruth explains to everyone that the pirates were actually all noblemen and The Major General forgives them and marries them to his daughters, and they all live happily ever after, including Frederick and Mabel.

Serse

Serse, the king of Persia, is quite accustomed to having everything go his way. He is the king of a powerful country, and is respected by his people. He hears the sweet voice of Romilda while in his garden and come s to the conclusion that he will marry her, not knowing that his brother Arsamene is also in love with Romilda. Meanwhile, Amastre, Serse's betrothed from another country, decides to come to Persia dressed as a foreign man to spy on Serse, as she does not believe he is being true to her. Serse finds out that Arsamene and Romilda have been romantically involved, and promptly banishes Arsamene, who attempts to send a note to Romilda via his servant Elviro. Elviro, disguised as a flower vendor, gives the letter proclaiming Arsamenes love to Romilda to her sister Atalanta, in the hope that it will get to Romilda. The scheming Atalanta decides to work the situation to her advantage, as she is in love with Arsamene and wants him for herself. Atalanta shows the letter to Serse saying that it was addressed to her, and Serse decides to marry Arsamene and Atalanta. Serse, now in possession of the letter, shows it to Romilda, and says that it is from Arsamene to Atalanta, but Romilda does not falter, and remains true to Arsamene. Serse informs his general Ariodate that his daughter, Romilda, must wed someone of equal status to Serse. Ariodate takes this to mean Arsamene, and plans to marry them. Serse continues to pursue the unwavering Romilda until Amastre intervenes and stops Serse who calls his guards and storms away. Romilda convinces the guards not to harm Amastre. Arsamene and Romilda start fighting about being truthful to each other, and continue to squabble until Atalanta explains the situation, and reveals that it was her fault everyone was confused. Serse finds Romilda and tells her that she must marry him, she replies that she will not do so without her fathers consent. Serse says that he will kill Arsamene if Romilda does not agree, which causes Romilda to consent. Arsamene and Romilda reunite at Ariodates house where he informs them that they are to be married by the Serses consent, and overjoyed, they wed. Once the happy couple leave, Serse arrives and is ready to be married to Romilda only to find out that she has been married to Arsamene. Serse then gets a letter from Amastre calling him a traitor, which believes *to be from Romilda, until the letter is read aloud by Ariodate. In a fit of rage he sings of his anger and is met with the happy couple and Ariodate in the final scene. Serse draws his sword, and in defense of Romilda, Amastre confronts Serse. She asks him if a traitor should be killed, in which he replies yes. She reveals herself and Serse is immediately sorry and regretful of what he has done. He asks for Amastre back, who agrees, and everyone is happy again.*

Samson et Dalila

Palestine, 1150 B.C. In a square in Gaza, a group of Hebrews beg Jehovah for relief from their bondage to the Philistines; Samson, their leader, rebukes them for their lack of faith. When the Philistine commander, Abimélech, denounces the Hebrews and their God, Samson kills him and leads the Hebrews away. The High Priest of Dagon comes from the Philistine temple and curses Samson's prodigious strength, leaving with the slain man's bier. An Old Hebrew praises the returning Samson. The outer walls of the temple disappear to reveal Samson's former lover, the Philistine woman Dalila, who invites him to come that night to her nearby dwelling. She and her maidens dance seductively for Samson, who becomes deaf to the Old Hebrew's dour prophecies. In the vale of Sorek, Dalila calls on her gods to help her ensnare and disarm Samson, promising the High Priest to find a way to render the hero powerless. Samson appears, passionate in spite of himself; when Dalila has him in her power, she feigns disbelief in his constancy and demands that he show his love by confiding in her the secret of his strength, weeping when he refuses. Samson hears rolling thunder as a warning from God but cannot resist following Dalila inside. Not long afterward, having finally learned that the secret of Samson's strength is his long hair, she calls to hidden Philistine soldiers, who rush in to capture and blind Samson. In a dungeon at Gaza, the sightless Samson pushes a grist mill in a circle, praying for his people, who will suffer for his sin. He hears their voices castigating him. During a bacchanal in the Temple of Dagon, Dalila and the High Priest taunt Samson. When they force him to kneel to Dagon, he asks a boy to lead him to the two main pillars of the temple. Samson prays to Jehovah to restore his strength, and with a mighty effort he pulls down the pillars and the temple, crushing himself and his foes. (The Metropolitan Opera)

Carmen

A group of guards is stationed in their headquarters across from Seville's cigarette factory, and among them is corporal Don José. Carmen, a gypsy girl, approaches to sell cigarettes. She taunts the men, warning them to beware her charm. Don José initially ignores Carmen but is eventually unable to resist his attraction to her. She leaves, throwing a flower at him as she returns to the factory. Micaëla, a young country girl, enters to deliver a letter to Don José from his mother, which advises him to marry Micaëla. He chooses to oblige his mother despite his newfound obsession for Carmen. Suddenly, a fight breaks out in the factory between Carmen and another cigarière, and

Don José is sent to arrest her. Carmen promises him that if he releases her, she will be his lover. He cannot resist, and allows her to escape. The gypsy girls are dancing in a tavern. Don José has been imprisoned for two months for allowing Carmen to escape. Zuniga, another guard, enters to announce that the corporal has been released. A parade outside is celebrating the victories of the bullfighter, Escamillo. As the crowd disperses, the other gypsies urge Carmen to join them in the mountains. She refuses, wishing to wait for Don José. Don José enters, and after reuniting, Carmen begs him to abandon his call back to service and accompany her into the mountains. Don José is torn between his loyalty and his love. Zuniga enters in search of Carmen, and in a jealous act of insubordination, Don José attacks him. Having no choice, he realizes he must now join the gypsies. The gypsy smugglers are working in the mountains. Don José laments what he has left behind, which leads to a quarrel with Carmen. The girls begin to tell fortunes for each other, but all that reads in the cards for Carmen is death, which creates a somber mood. The smugglers leave the camp, leaving Don José behind to guard. Micaëla enters, searching for the corporal, and at a distance she sees him fight with Escamillo who has arrived to find Carmen. Hearing a gunshot, the smugglers return to defuse the situation. Micaëla pleads with Don José to return to her and his mother. Carmen encourages him to go, and upon hearing that his mother is dying, he agrees. On the day of Escamillo's great bullfight, Carmen accompanies the toreador in the parade to the arena. They swear their love for each other before separating. Don José appears outside the arena and begsCarmen to come back to him. She refuses, telling him that she no longer loves him and is bound to Escamillo. In a jealous rage, Don José charges Carmen, stabbing her with a dagger. She dies as the crowd inside the arena cheers the victorious toreador. (Canadian Opera Company)

Thank You

Jolaine Kerley

For continuing to challenge me in positive ways, and for always helping me believe in myself.

Jessica Robertson

For being an excellent accompanist and a great person to work with.

Mom and Dad

For always being there for me, and being the best parents...ever

Stephen Forman

Now I get it, this is love. You are wonderful.

Friends, Teachers, and Countrymen

For being supportive of me, making me laugh, and understanding my shortcomings.

Music

UNIVERSITY OF ALBERTA
QUAECUMQUE VERA

IN RECITAL

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Ting-Ting Chia, percussion

Sunday, April 11, 2010, 8pm
Studio 2-7, Fine Arts Building

Program

Prelude in G Minor (1717 – 1723)	Johann Sebastian Bach (1685 – 1750) Trans. L. H. Stevens
Raymond DesRoches (1950 – 1966) VII. Canaries	Elliot Carter (b. 1908)
English Suite (1990) Prelude Allemande Gigue	William Kraft (b. 1923)
Times Two (1983 – 1991) III. IV.	Daniel Adams (b. 1966)
With guest: Reg Kachanoski, percussion	
Concert No. 1 for Marimba & Orchestra (1986)	Ney Rosauro (b. 1953)
With Guest: Kelly Kim, piano	

Ting-Ting Chia was born in Kaohsiung, Taiwan, but has lived in Canada for seven years and moved to Edmonton in 2006. She is a fourth year Bachelor of Music student in Performance at the University of Alberta, studying percussion with Brian Jones. Her studies have led her to positions in the University Symphony Orchestra, Symphonic Wind Ensemble and the Concert Band. Other ensemble experiences include the Saskatchewan Honor Band, Saskatoon Honor Band and National Youth Band. Ting-Ting has been a frequent participant in music festivals throughout Edmonton and has recently completed her grade eight Royal Conservatory of Music.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Chia.

IN RECITAL

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Naoko Osada, piano

Tuesday April 20, 8pm
Convocation Hall

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree in Piano Performance for Naoko Osada.

Program

Images 1 — Claude Debussy (1862 – 1918)
- Reflets dans l'eau
- Hommage à Rameau
- Mouvement

Piano Sonata No. 3 in C Major, opus 2-no. 3 — Ludwig van Beethoven (1770 – 1827)
- Allegro con brio
- Adagio
- Scherzo: Allegro
- Allegro assai

Brief Intermission

24 Preludes, opus 28 — Frederic Chopin (1810 – 1849)
- Agitato in C major
- Lento in A minor
- Vivace in G major
- Largo in E minor
- Molto allegro in D major
- Lento assai in B minor
- Andantino in A major
- Molto agitato in F-sharp minor
- Largo in E major
- Molto allegro in C-sharp minor
- Vivace in B major
- Presto in G-sharp minor
- Lento in F-sharp major
- Allegro in E-flat minor
- Sostenuto in D-flat major
- Presto con fuoco in B-flat minor
- Allegretto in A-flat major
- Molto allegro in F minor
- Vivace in E-flat major
- Largo in C minor
- Cantabile in B-flat major
- Molto agitato in G minor
- Moderato in F major
- Allegro appassionato in D minor

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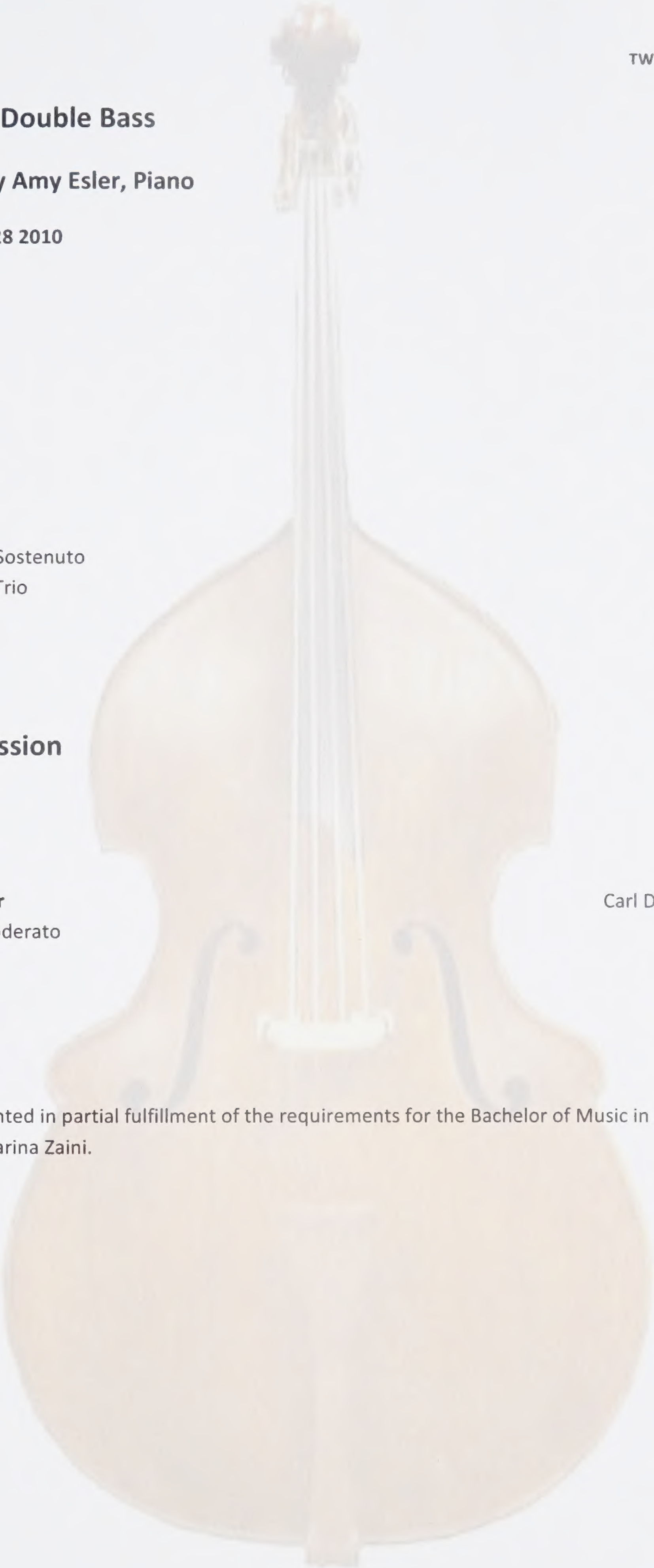

Marina Zaini, Double Bass

Accompanied by Amy Esler, Piano

Wednesday, April 28 2010

Studio 2-7

Program

Sonata in D minor Wiilliam De Fesch (1687-1761)

- Andante
- Allegro
- Larghetto Sostenuto
- Minuet & Trio

Intermission

Concerto in E Major Carl Ditters von Dittersdorf (1739 – 1799)

- Allegro Moderato
- Adagio
- Allegro

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Double Bass Performance for Marina Zaini.